

ATTACHMENT 2

**Lovell Chen, 1 Spring Street
Conservation Management Plan,
prepared for Phillip Nominees Pty
Ltd, November 2020**



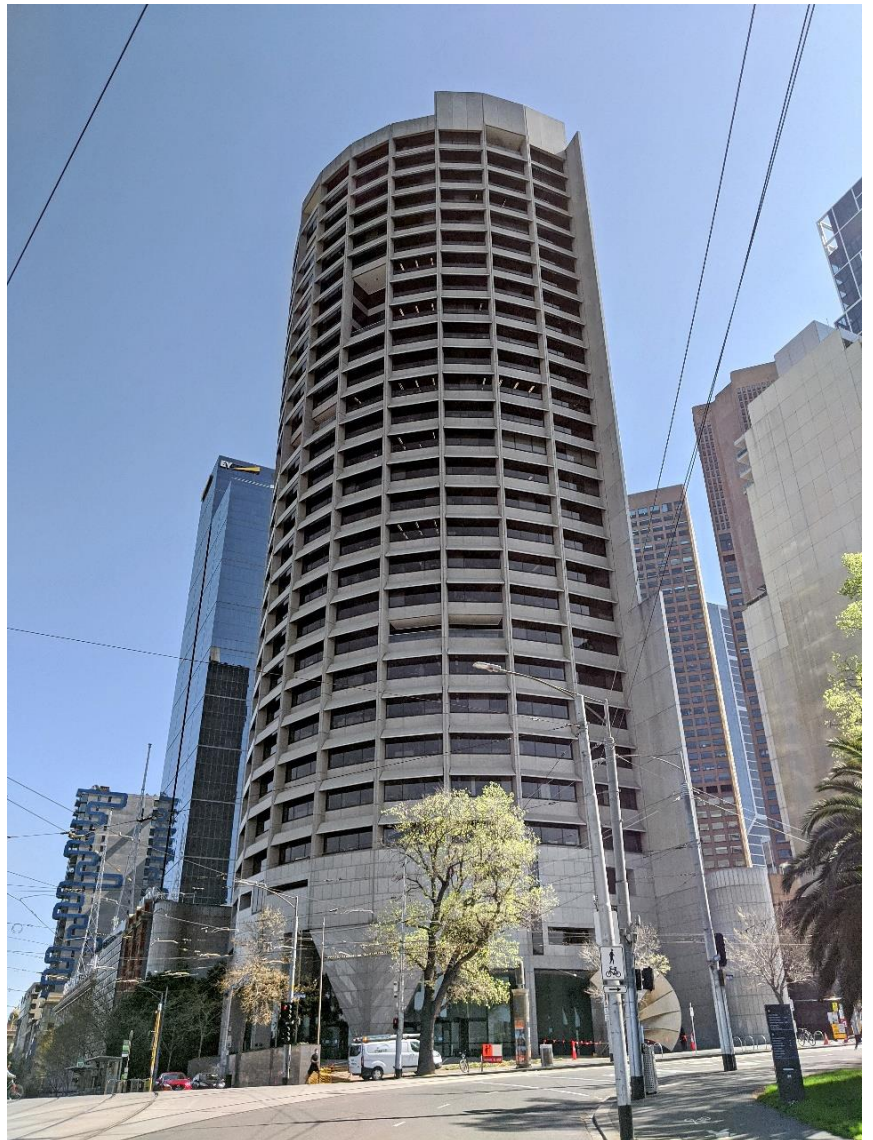


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No. 1 Spring Street (former Shell House)

Conservation Management Plan

1 Spring Street, Melbourne



November 2020

Prepared by

LOVELL CHEN

Prepared for

Phillip Nominees Pty Ltd

Quality Assurance Register

The following quality assurance register documents the development and issue of this report prepared by Lovell Chen Pty Ltd in accordance with our quality management system.

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No 1 Spring Street (former Shell House)

1 Spring Street, Melbourne

Conservation Management Plan

Prepared for

Phillip Nominees Pty Ltd

November 2020

1 SPRING STREET

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EXECUTIVE SUMMARY

No. 1 Spring Street is a 28-level high rise office tower completed in 1989 to the design of the exceptional Sydney-based architect Harry Seidler. A striking architectural resolution of Seidler's late modernist design principles, the tower has a prominence, profile and resolution matched by few other commercial buildings in Melbourne and Victoria.

Originally built to house the corporate headquarters of Shell Australia, 1 Spring Street was added to the Victorian Heritage Register (VHR) in 2017 as a fine example of a late modernist commercial tower (Criterion D) and for its aesthetic significance (Criterion E). It is subject to statutory controls under the *Heritage Act, 2017* (Victoria).

Statement of Design Principles

This CMP has been produced in conjunction with a second document, the *1 Spring Street Statement of Design Principles*. The *Statement of Design Principles* consolidates an understanding of the essential elements of the building's design, including its planning, formal articulation, spatial arrangement and materiality, with reference to the career, influences and theoretical and practical engagements of the building's architect, Harry Seidler. The *Statement of Design Principles* was written by Lovell Chen in association with Harry Seidler & Associates (HSA) who, under the directorship of Penelope Seidler, have continued to manage and contribute to Harry Seidler's architectural legacy since his death in 2006.

The *Statement of Design Principles* is intended to provide a basis for understanding the architectural and aesthetic significance of 1 Spring Street, and for the conservation and management of the place from a heritage perspective. It is referenced extensively within this CMP.

The heritage significance of 1 Spring Street stems directly from the success of Harry Seidler's design. That design, and the principles identified in the companion document, centred upon the freestanding tower that occupies the southern portion of the site adjoining Spring Street and Flinders Street. The tower development was also executed as a *gesamtkunstwerk*, a 'total artwork' that extended to Seidler's planning decisions and to the high degree of architectural and material consideration afforded to the tower's internal circulation spaces, major amenities, and to a set of external landscaped plazas both at grade and on lower and upper roof areas. Together, those elements and areas contribute at a holistic level to the presentation and experience of the place.

Important precedents for best practice at 1 Spring Street have been established in recent refurbishment works undertaken in 2019-20, including the adaptation of tower levels 2 and 3 with new window openings, the renovation of the former Shell cafeteria space for tenant occupation, and the construction of a new café in the Spring Street lobby. Those works, developed by the current ownership with the involvement of HSA, have been carefully integrated into the tower with attention to the original spatial and visual principles and logics of the Seidler design.

That careful articulation of contemporary requirements through the original design principles has facilitated the renewal of 1 Spring Street, without impact to the architectural and aesthetic values for which it has been included in the VHR. The CMP sets out an approach to applying this precedent as ongoing best practice for the management and renewal of 1 Spring Street.

Organisation of the CMP

Chapter 1 provides a further introduction to the document.

Chapter 2 of the CMP describes the tower's major physical elements and areas, along with the planning and urban design approach that was the foundation of Seidler's response to the site.

Chapter 3 provides an updated assessment of the heritage significance of 1 Spring Street, with reference to the *Statement of Design Principles* and to consideration of the history of comparable commercial tower development in Melbourne.

Chapter 4 reviews the implications of the place's heritage significance in the context of the property's opportunities and constraints, including the interaction between the design principles and the VHR criteria, statutory requirements under the *Heritage Act*, considerations with respect to building condition and ongoing asset management, and contemplated further development of the site.

Chapter 5 provides overarching management policies addressing the heritage significance of 1 Spring Street. These include a policy basis in the form of objectives for management, and a series of policies that outline an approach to undertaking holistic management of the place and the planning of ongoing change with reference to the *Statement of Design Principles*.

Chapter 6 provides an itemised discussion of the significant elements and areas of 1 Spring Street with reference to the *Statement of Design Principles* as well as to their contemporary integrity, intactness and performance / fit-for-purpose, as a starting point for future decisions with respect to conservation and the consideration of change. For each component, the Chapter 6 discussion identifies:

- i) valued attributes, in the sense of the key elements and characteristics which are expressive of the *Statement of Design Principles* and contribute to the heritage significance of 1 Spring Street, and
- ii) opportunities for change, a discussion of considerations with respect to the integrity, performance and adaptability of each component in the context of their significance.

Specific conservation policies with respect to individual areas and elements are not identified. Rather, this concluding discussion is intended to serve as a reference, alongside the *Statement of Design Principles* and the approach to holistic management outlined in Chapter 5, to inform future considerations in respect to the maintenance, adaptation and renewal of these areas.

1.0 INTRODUCTION

This Conservation Management Plan (CMP) was commissioned by Phillip Nominees Pty Ltd to address the ongoing heritage management and physical conservation of 1 Spring Street, Melbourne, the former Shell House office tower.

The preparation of this CMP has regard for the Permit Policy and Permit Exemptions which have been established as part of the place's inclusion in the Victorian Heritage Register. Under the Permit Policy, it is 'strongly recommended that a Conservation Management Plan is developed to manage the place in a manner which respects its cultural heritage significance.'

The CMP has also been prepared in the context of a proposal to redevelop the north part of the site adjoining Flinders Lane, including construction of an additional tower.

No. 1 Spring Street was developed by Grollo Group for Shell Australia, to a design by the celebrated modernist architect Harry Seidler. The development is understood to have been initially owned by Grollo Group (through the holding company 1 Spring Street Pty Ltd), with Shell holding a lease on the building in its entirety and occupying the majority of the tower's lettable space and amenity facilities at completion in 1989. Phillip Nominees Pty Ltd purchased the property in 1994; that entity was subsequently acquired by the current ownership group in 2009-2010.

Shell vacated the tower in 2002,¹ moving its headquarters first to Hawthorn and then to Perth; following Shell's move the building lease passed to another party. The original leasing terms expired in 2019; a more conventional management regime and division of responsibility between owner and tenant has since applied. At present the building is principally tenanted to departments and agencies of the Victorian government.

The property was added to the Victorian Heritage Register (VHR) in 2017. A discussion of the implications of this statutory heritage control is provided in Chapter 4.

The CMP for 1 Spring Street provides policy guidance for the conservation of the building, its major components and material systems. The CMP should be read in conjunction with an accompanying document, the 1 Spring Street Statement of Design Principles; the relationship of these two documents is described in further detail at Section 1.1 below.

1.1 Relationship with the *Statement of Design Principles*

As noted in the Executive Summary, the CMP is accompanied by a *Statement of Design Principles* for 1 Spring Street (former Shell House). Together these two documents form a framework for the conservation and management of 1 Spring Street from a heritage perspective.

The *Statement of Design Principles* was prepared in association with Harry Seidler & Associates (HSA), the office of architect Harry Seidler. It is conceived as a permanent reference, although it may be updated or modified in future to incorporate new information or perspectives on the design of the place. The *Statement of Design Principles* is referenced throughout the CMP, particularly in respect to the place's significance (Chapter 2) and to policies respecting overall management (Chapter 4) and physical conservation (Chapter 5) of the heritage values.

The CMP will be updated periodically to reflect evolving understandings of 'value' and to align with strategic priorities for management of the place.

The CMP and *Design Principles* provide guidance for heritage conservation and the management of change within the place from a statutory heritage perspective. The moral rights of the architect remain in place under the moral rights owner, Penelope Seidler. The moral rights owner has asserted a

requirement that consent be given to proposed alterations of the place, in order to ensure that its design and architectural identity are upheld. Further discussion with respect to the architect's moral rights and the management of change is provided at sections 4.2.1 and 5.4.1.

1.2 Chronology

1984	Shell resolves to construct its new headquarters at 1 Spring Street, Melbourne
1985	Harry Seidler commissioned by Shell to design the 1 Spring Street tower
1986	Planning permit issued by state government for the Seidler-designed development
1989	Construction completed by Grollo Group, building opens
1994	Property is sold to Phillip Nominees Pty Ltd, later acquired by the current ownership group
2002	Shell Australia vacates 1 Spring Street, moves headquarters to Hawthorn
2003	Viva assumes the building lease, relets to various tenants including state government, transport operators, private commercial tenants
2017	1 Spring Street is included in the Victorian Heritage Register
2019	Original 30-year lease expires, management of the building and tenancies reverts to present owner
2019-2020	Intensive refurbishment program undertaken by the owner, including: • Adaptation of tower levels 2-3 (former Shell server and services rooms) to accommodate tenancies, including creation of new window openings to the south and east (Heritage Victoria permit P27149) • Removal of former Level 1 cafeteria fitout and renovation of the space to accommodate future tenant uses (Heritage Victoria permit P28924) • DDA compliance works within the public areas of the site (Heritage Victoria permit exemption P30705) • Refit of tower core lift lobbies and amenities (Heritage Victoria permit exemption P30705) • Construction of a café within the Spring Street lobby (Heritage Victoria permit P30882) • Replacement of the lift destination control system (DCS) (Heritage Victoria permit exemption P31731) • Renovation and upgrade of amenities and end-of-trip facilities at Lower Ground (permit exemption)

1.3 Methodology

This CMP broadly follows the principles and processes set out in the *Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013* and its Practice Notes. The *Australia ICOMOS Burra Charter, 2013* establishes a standard of practice for those involved in assessing, managing and undertaking works to places of cultural significance. It also has regard for the recommendations of, *Conservation Management Plans: Managing Heritage Places*, prepared by the Heritage Council of Victoria (2010).

In order to empower front-line managers, consultants and officers to make best use of the CMP for 1 Spring Street, the main document adopts a short format approach. This approach is suited to the recent

origins and detailed existing information base about the 1 Spring Street development, to the very recent date of the registration hearing conducted by the Heritage Council of Victoria, to the heritage significance of the place as principally reflecting architectural and aesthetic values under Criteria D and E, and to the existence and content of the Statement of Design Principles as a companion document.

The *Statement of Design Principles for 1 Spring Street* includes a summary of the place's design origins in the work, influences and preoccupations of the architect Harry Seidler, as well as a detailed analysis of the principles and major components underpinning its aesthetic value. Additional information with respect to the history of specific components of the 1 Spring Street development is provided in Chapters 2 and 3.

The CMP has been informed by the collaborative process undertaken with Harry Seidler & Associates in the preparation of the Statement of Design Principles, and by textual and graphic materials supplied from the firm's archives. The authors are grateful for the assistance of Greg Holman and Polly Seidler in the preparation of that document.

1.4 Limitations and exclusions

1.4.1 *Milton House*

Milton House is a three-storey masonry building with an address to Flinders Lane (21-25), originally constructed in 1901 as a private hospital with Art Nouveau detailing.

Milton House was acquired in the early-1980s as part of the site acquisition for the tower development and was added to the Historic Buildings Register in 1984. It is situated to the north-west of the 1 Spring Street title on a separate parcel, and is separately included in the Victorian Heritage Register (VHR H0582) and local heritage overlay (HO637) as a building of architectural significance. Following the heritage registration of 1 Spring Street, the extent of registration for Milton was updated in 2018 to reflect the title boundary and remove an area of overlap between the two heritage registrations.

As part of the 1 Spring Street development, earlier rear service wings to Milton House were demolished, the building was renovated, and its services infrastructure was routed through 1 Spring Street. The two buildings remain in common ownership (Phillip Nominees); Milton House is currently occupied for office purposes on a short-term lease.

The significance of Milton House, and the formulation of policies with respect to its conservation, are subjects generally beyond the scope of this CMP, which is chiefly concerned with the conservation of 1 Spring Street. Milton House is addressed in this document chiefly with respect to the relationship and spatial form of the adjacent plaza.

1.4.2 *Services and back-of-house*

The emphasis of this CMP is on areas, elements and attributes of 1 Spring Street that are expressive of the design principles applied to the building by Harry Seidler. Areas of utilitarian presentation – including the basement levels and service cores – and are inexpressive of Seidler's design principles, are generally excluded in terms of detailed recommendations for management.

1.4.3 *Archaeological values*

The site occupied by Milton House has also been included in the Victorian Heritage Inventory (VHI H7822-1951) as potentially including evidence of former land uses including an earlier residence and malthouse. Development of 1 Spring Street, including excavation of a substantial underground car park and building footings, is anticipated to have removed all historical archaeology from within the subsurface footprint of the 1980s development.

1.4.4 *Social values*

Community consultation to elicit an understanding of what 1 Spring Street means, to whom and why was not undertaken for this CMP. The recent registration hearing and the research process for this CMP did not suggest that this is a priority. There is no evidence of a demonstrated or enduring association with the place in the form of, for instance, organised visits to or tours of the building. It is also noted that office buildings are not typically buildings that stimulate associations that are strong or enduring.

While it is probable that there are people/groups who have previously worked in the building who have a degree of interest in it, the strength of such an association is unlikely to meet accepted definitions of social value in a heritage context, including the Heritage Council of Victoria definition:

Social value is a collective attachment to a place or object that embodies meanings and values that are important to a community or cultural group. The reasons for the attachment may be spiritual, religious, cultural, political or derived from common experience. The attachment of the relevant community with the place/object may be evident in its physical fabric and/or revealed through background research, direct community engagement, observational techniques or media analysis that demonstrate customary usage, access, symbolism or other community function.²

Communities for whom the building *may* be of social value are special interest groups, including contemporary architecture enthusiasts. Consideration should be given to identifying evidence that this is the case for subsequent reviews/updates of this CMP.

1.4.5 *Aboriginal heritage*

The potential of the site to hold contemporary values to Melbourne's Aboriginal communities is not known to have been explored and was not the subject of investigations undertaken for this CMP.

1.5 **Terminology**

The terminology used in this CMP is of a specific nature.

The following definitions are from the *Burra Charter, 2013* (Article 1), as endorsed by a large number of statutory and national heritage bodies.

Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

Fabric means all the physical material of the place including elements, fixtures, contents and objects.

Conservation means all the processes of looking after a place so as to retain its cultural significance.

Maintenance means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.

Preservation means maintaining a place in its existing state and retarding deterioration.

Restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

Adaptation means modifying a place to suit the existing use or a proposed use.

Use means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

Setting means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

Related place means a place that contributes to the cultural significance of another place.

Related object means an object that contributes to the cultural significance of a place but is not at the place.

Associations mean the special connections that exist between people and a place.

Meanings denote what a place signifies, indicates, evokes or expresses to people.

Interpretation means all the ways of presenting the cultural significance of a place.

The following definition derives from the *Operational Guidelines for the Implementation of the World Heritage Convention* (12 July 2017):

Integrity means the completeness, intactness and condition of the attributes that convey (or embody) the heritage values of the place.

1 SPRING STREET

2.0 DESCRIPTION OF THE PLACE

No. 1 Spring Street is a 28-level high-rise office tower located on an 'L'-shaped parcel with its primary address to the corner of Spring and Flinders streets, at the south-east corner of Melbourne's CBD (Figure 1). The tower's location facing the city's eastern approach from Wellington Street (overlooking the Fitzroy and Treasury gardens), its curvilinear departure from Melbourne's rigid building grid and its striking modernist façade executed in a repeating system of polished granite structural and cladding elements, combine to give 1 Spring Street a prominence and profile matched by few other commercial buildings in Melbourne and Victoria.

The land parcel was assembled from a set of smaller properties within this section of the Hoddle Grid, and is encumbered by a railway easement and underground tunnel forming the west side of the triangular junction adjoining the Jolimont railway yards and the Melbourne Underground Rail Loop.

No. 1 Spring Street was designed by the architect Harry Seidler. The origins, rationale and key principles of the design are explored in depth in the *1 Spring Street Statement of Design Principles*; the planning decisions embedded in the design are also analysed at Section 2.10 below.



Figure 1 1 Spring Street location (outlined in yellow)
Source: Nearmap (Imagery date February 2017)

2.1 Tower

The tower was designed and constructed in the 1980s as 'Shell House,' the new corporate headquarters of Shell Australia. As the primary tenant, Shell oversaw the design of the building, including the appointment of Sydney architect Harry Seidler to the project, and determined much of the internal programme brief. The development was undertaken and funded by the Grollo Group, with the tower design prepared in 1985, planning approval granted in early 1986, and construction undertaken between 1986 and 1989.

The tower is constructed to a nearly S-shaped plan formed by a sequential pair of convex and concave curves. The convex south-east face of the tower plan responds to the easement and physical impediment of the curved train tunnel below the site, while the concave return towards the north-west extends the length of the tower to achieve clear-span floor plates of 1,100 m². The two curves optimise the building's vistas to the south and south-east, with views from the tower's upper levels to Port Phillip Bay and the Dandenong Ranges.

The structural and service core is enfolded behind the open plan tower, with an additional fire stair projecting separately off the tower's rear elevation. The curved footprint of the tower comes to ground on the south and east sides, where it embraces narrow plazas adjoining Spring and Flinders streets, while on the north side it meets the roof plaza at Level 3 over an extended amenity and service podium. The tower stands atop two underground car park and services levels, and three partly above-ground amenity levels; these amenity levels extend north on a roughly rectangular plan beyond the tower footprint towards Flinders Lane, with Level 2 providing a 'ground level' entrance from Flinders Lane and four levels of car parking situated below the podium.

The tower's repetitive form construction system was assembled from a small number of precast concrete elements. These included a single typical length of prestressed rib beam, which supports the conventionally poured floor slabs and external precast column units, with a floor-to-floor height of four metres. The 14.7 metre rib beams narrow at each end (where permitted by the profile of the prestressed reinforcing) to accommodate service ducts. The service core carries much of the tower's lateral loading, with secondary support against wind and other loads provided by the shear end walls at either end of the tower. These terminal walls step down and away from the tower at both the north and west ends of the structure's south and east elevations, exploiting the structural system to provide visual screening and to incorporate car park exhaust vents.

The primary facades to the south and east are assembled from the precast columns and matching spandrel panels, with insulated glass strip windows recessed behind the precast façade elements; the western half of the north elevation uses the same system. A matching precast panel cladding is also employed on the service core and the satellite service stair; both the spandrels and the blank panels were employed as permanent formwork for the poured-in-place tower floors, perimeter beams and shear walls. The precast is a reconstructed granite mix intended to provide a close match to the natural stone cladding (detailed at section 2.7.2). Fixed aluminium sun shades provide glare protection and moderate solar gain on all tower levels.

Natural granite cladding is employed over concrete structure wherever this adjoins areas of public access: on the lower four storeys of the tower, on the south elevation of the service core and balustrades adjoining the levels 27 and 28 roof plazas, and on select structural elements within the external 'Sky Garden' balconies on the tower levels.

The tower is topped by external plazas adjoining the former Shell executive suites at Levels 27 and 28, and by plant levels within and adjacent to the services core above level 28.



Figure 2 South-east aspect

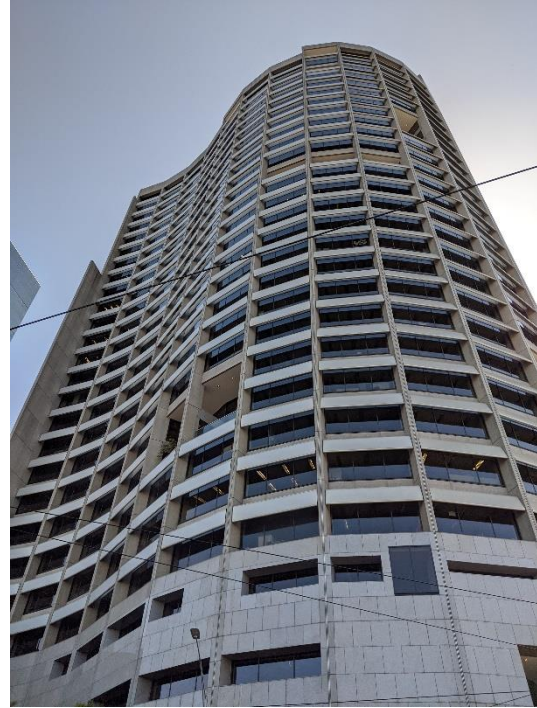


Figure 3 South aspect from Flinders Street



Figure 4 North-east aspect from Spring Street (temporary visual access during 2020 works to construct future 34-storey residential tower at 13-23 Spring Street)



Figure 5 North aspect from Flinders Lane

2.2 Entrances

The building's primary public foyer and entry plaza faces the intersection of Spring, Flinders and Wellington streets at the south-east corner of the site. The entry plaza rises from the Spring Street footpath to the foyer entrance, and houses a commissioned sculpture, 'Shell Mace' by the American artist Charles O Perry. The plaza is screened to the north by the tower's extended north shear wall, which steps down from the building to a two-storey rounded exhaust vent at the edge of the Spring Street footpath. The plaza surface is paved with Italian porphyry stone tiles with irregularly shaped areas of garden bed, a treatment consistent to all of the accessible external plazas both at grade and on the building and tower roofs. Garden beds within the plaza and on the external stairs descending to the south plaza are planted with Ivy; three flag poles dating to Shell's original occupancy are located along the raised boundary wall and services cabinet to Flinders Street.

The foyer is a glass-enclosed volume recessed behind the tower's external structural columns. A monumental gathering structure in the form of an inverted triangle supports three columns over the double-height public entrance facing towards the intersection. Inside the foyer, the Arthur Boyd mural 'Bathers and Pulpit Rock' is presented on a curving bulkhead in an upper storey void facing the entrance. The space follows the curved plan form of the tower, wrapping around the two core lift lobbies and conveying the visitor to escalator banks leading up to the corporate amenities on levels 1 and 2 and down to the lower Flinders Street foyer and the tenancies and amenities at Lower Ground. Stone is the principal material throughout the foyer interior: consisting of granite floors, granite cladding to escalators, end walls and the external perimeter columns, and travertine cladding to the core's expressed structure and the ground floor lift lobbies within it. An original carpeted seating area at the east end of the foyer has been recently replaced with a small café.

Entrances to secondary lobbies and the complex's internal circulation sequence are provided from the south, near the west end of the tower's Flinders Street elevation, and from Flinders Lane to the north of the site. The building's setbacks mean each is approached through an outdoor plaza finished similarly to the principal entry from Spring Street.

The south plaza from Flinders Street at Lower Ground is largely bisected by a single-storey curvilinear glass block screen wall that serves to manage wind buffeting and provides privacy to the adjoining internal space (current tenancy, former Shell staff recreation rooms). A dense group planting of Weeping Lilly Pilly trees (*Waterhousea floribunda*) spans both sides of the screen wall and offers additional visual screening and wind protection, as well as serving to loosely continue the adjacent street wall of neighbouring buildings on Flinders Street.

A small secondary lobby is provided for the entrance from the south plaza, from which an open stair ascends into the main Spring Street lobby adjacent to the escalators to Level 1. An amenities corridor behind the lower lobby follows the curved outline of the service core.

The north plaza from Flinders Lane is situated at Level 2. It comprises an external space to the east of Milton House, with the north entrance and adjoining conference centre forming the back of the space and the east boundary to Throssell Lane screened by a one-storey granite-clad screen wall that extends off the end of the conference centre. A group of Weeping Lilly Pilly and Queensland Brush Box (*Lophostemon confertus*) soften the interface to the side wall of Milton House; a single specimen of Canary Island Palm stands in front of this grouping. At ground level the beds are planted with Ivy; a short section of hedge is provided at Flinders Lane, screening a car park fire stair and continuing the line of the masonry fence to the front of Milton House. A gated external access stair ascends parallel to the east boundary to provide emergency access to the roof plaza at Level 3.

The north foyer at Flinders Lane consists of a broad public corridor and the attached internal foyer and circulation corridor of the conference centre, separated by a curvilinear glass wall. That glass wall, which is installed in a curve-countercurve arrangement echoing the tower plan, combines with additional curved partition walls within the conference centre to dramatise the internal architecture of this entrance. A coved clerestory light runs the length of the east 'exhibition' wall of the foyer, bringing daylight down from a glass block wall that forms the east border the Level 3 roof garden; additional daylighting is provided by an arrangement of round sky lights in both the corridor and the adjacent conference centre foyer. At the south end, the curved wall of the service core deflects the concourse west to an escalator bank descending to the Level 1 mezzanine.

Vehicle access and loading facilities are provided from Throssell Lane, a right-of-way to the north-east of the 'L'-shaped parcel. Additional emergency egress is accommodated from the podium levels and the Level 3 roof garden through the narrow public lane to the west of the complex (adjacent to the Hotel Lindrum). This walkway is paved in Porphyry stone to match the plazas.

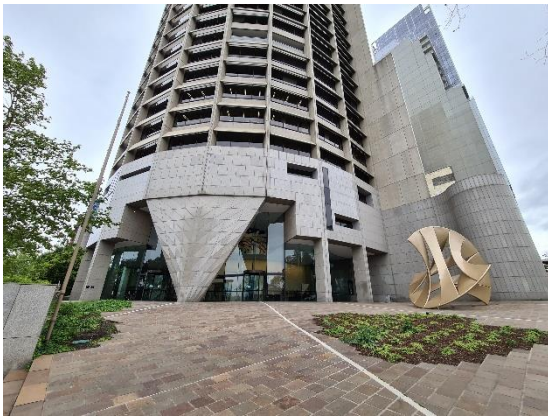


Figure 6 Spring Street plaza and entry to main foyer



Figure 7 'Shell Mace' sculpture, with extended end wall behind

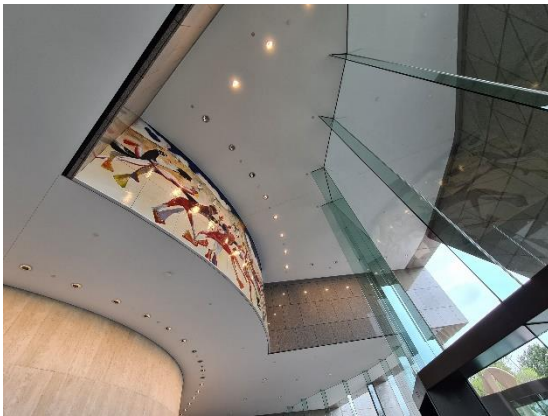


Figure 8 View to Arthur Boyd mural above main entry



Figure 9 Security control point and expressed, travertine-clad core



Figure 10 Stairs to lower Flinders Street lobby, escalators to Level 1 mezzanine

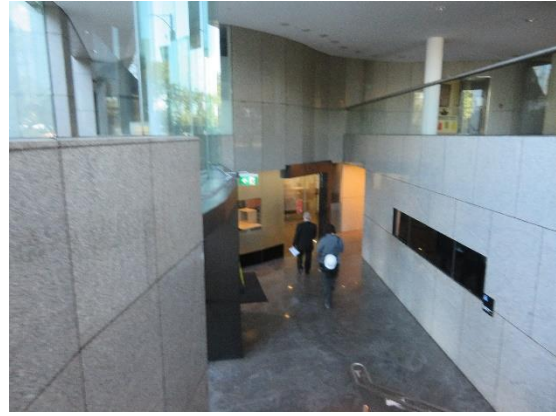


Figure 11 Lower lobby and south entry

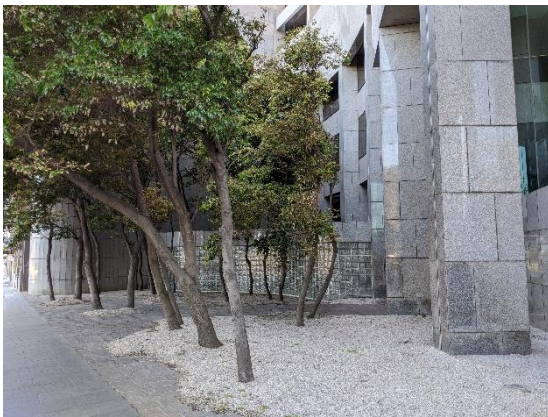


Figure 12 South plaza with trees and granite-clad tower columns

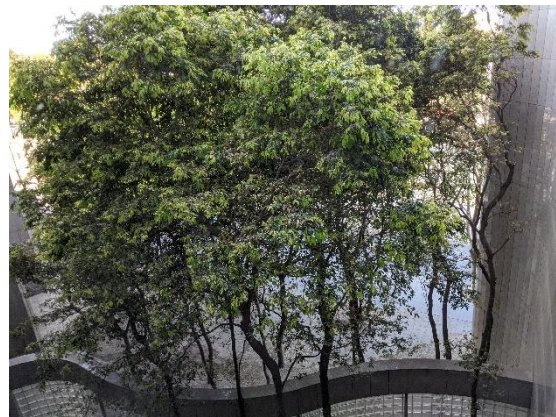


Figure 13 View from above of south plaza, showing trees and baffle wall



Figure 14 North plaza and entry from Flinders Lane



Figure 15 Level 2 concourse and interface with conference centre, view from north entry

2.3 Internal circulation

An open sequence of internal circulation spaces connect the Spring Street and Flinders Lane entrances via escalators and an open mezzanine at Level 1. The sequence is arranged around the curved service core as expressed to the Spring Street foyer and the upper concourses, and the curving glass and textured concrete partition walls of the conference centre (refer below) forming the west wall of the concourse at Level 2 from Flinders Lane.

The service core contains two main groups of passenger lifts, serving Levels 1-15 and 15-28 respectively. Behind the lift lobby on each tower level, a service corridor provides access to the amenities, as well as to the goods lift, fire stair and local mechanical plant. Two additional lifts are provided on the west face of the service core between the car park and the main foyer, with one of the two lifts offering service to Levels 1 and 2. Additional amenities are situated outside the core at lower ground and on Levels 1 and 2, as well as on the lift transfer level (Level 15) where there is a requirement to accommodate lift lobbies for both the low rise and high rise lifts.

In similar fashion to the amenities corridor at Lower Ground, curvilinear corridors have been established to follow the north wall of the tower on some upper levels, as a natural outcome of the tower's plan form and access requirements on multiple-tenancy levels. Such corridors are generally formed from non-structural partitions with basic finishes. This same alignment is also employed for the external access stairs on the roof levels.



Figure 16 Public escalator bank from Spring Street foyer



Figure 17 Curved baffle wall at the west end (rear) of the Ground level foyer

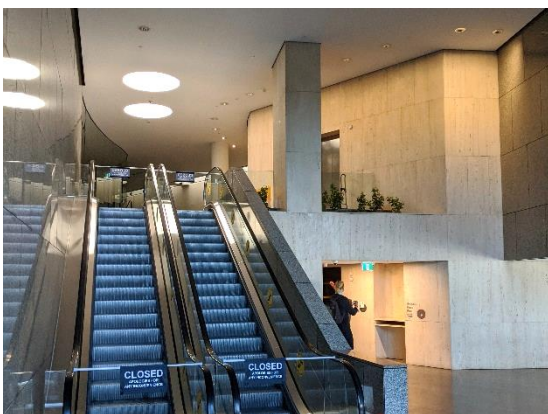


Figure 18 Escalator bank between levels 2-3, with the core structure and conference centre in background



Figure 19 Curved baffles in upper concourse and conference centre at Level 2



Figure 20 Ground level lift lobby



Figure 21 P4 car park lift lobby



Figure 22 Lower Ground level amenities corridor

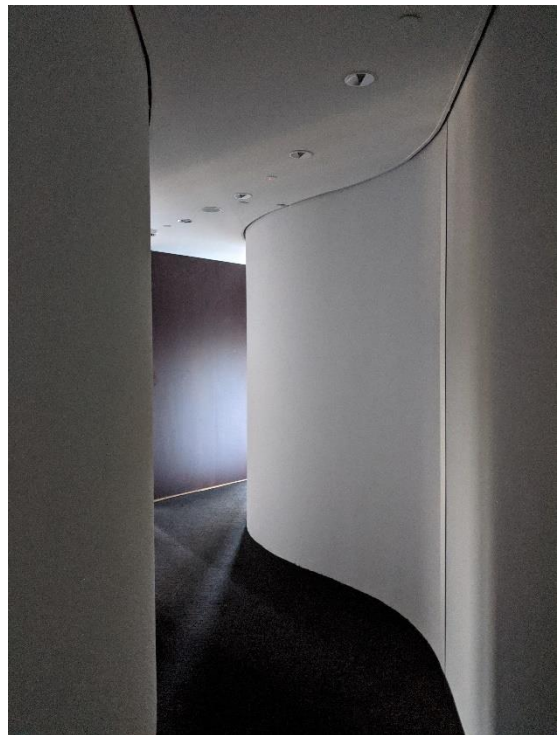


Figure 23 Conference centre circulation corridor

2.4 Former Shell corporate amenities

2.4.1 Podium amenities

A series of bespoke internal spaces in the podium extending to the north of the main tower were designed to house major components of Shell's original corporate amenities programme, including a cafeteria (level 1) and conference centre (level 2) with attached theatrette. The spaces sit to the north-west of the Spring Street foyer, and extend out beyond the tower footprint towards Flinders Lane. Light access is provided through windows on the west end of the south tower elevation, and by a series of round skylights, the most prominent of which is a two-storey light well which descends through the conference centre to the centre of the former cafeteria. The base of this light well contains an ornamental jet fountain. In contrast to the open plan arrangement of the main tower, the structure of the podium and underground service levels is supported on round internal columns.

The former cafeteria is a part-circular plan space centred on the light well and fountain. The original curved granite-clad banquette seating and servery were removed in 2019 to convert this space to a tenantable area, however a curved, three-quarter height glass block wall in two parts, which was originally situated to screen the kitchen from the back of the servery, has been retained in place. Finishes include bright red carpeting matching the original treatment, and sections of granite-clad perimeter wall adjoining the entrance from the concourse as well as the former kitchen and servery areas, with the remaining walls finished in textured render. A curved section of glazing provides access to the Level 1 concourse, and a south bank of windows look out over the Flinders Street plaza.

The conference centre sits above the former cafeteria. It has an irregular curving internal plan embracing a central set of wedge-shaped conference rooms which encircle the light well, with circulation passages to either side. The two rooms at the south end of the conference centre open both to the light well and to windows on the Flinders Street elevation. Curved partitions add drama to corridors on the east and west perimeter, accentuating the internal experience of this area.

The theatrette occupies the northwest quadrant of the conference centre; it has tiered seating descending to a shallow stage and a curving timber slat acoustic ceiling suspended below the lighting trusses. Theatrette finishes are in bright primary colours: red carpet and ceiling, with the curved backdrop to the stage and screen painted blue. A small projection booth extends off the back of the theatrette, with an almost circular partition wall separating it from the conference centre's internal foyer. The theatrette volume extends above the Level 3 roof plaza as a low, granite-clad structure on a curvilinear plan form, and forms the rear wall of the podium wing where this adjoins Milton House (a glass-enclosed fire stair separates the two buildings).

2.4.2 Executive amenity suite

Levels 27 and 28 were originally occupied by Shell's executive amenity suite. These two levels step back towards the east on progressively shorter plans to accommodate external roof plazas on each level, and were connected internally by a curving stair. Initially conceived by Seidler as showpiece levels that would house the company's executive team, by 1987 Shell had determined that this was unsuitable to their corporate culture and issued instructions to redesign these levels to, in Seidler's words, 'play down any differences between them and the other levels.'³ The floors, which were part of Seidler's agreed internal design scope (with Shell's other office levels designed by Woods Bagot), would be redesigned by the architect during construction.

Level 27 as delivered housed the office of the Shell Chairman and a roughly twenty-person 'Corporate Planning and Economics' division, while Level 28 was fitted with the intended corporate boardroom and executive meeting rooms. The internal core walls and lift lobbies at Levels 27 and 28 were clad in travertine to match those at ground level in the Spring Street foyer. Curved partitions created generous

internal common lobbies on both levels, connected by a curving internal staircase. Level 28 retains some original partition walls, and access to the curvilinear stair, as well as a large sky garden area executed to a bespoke design, including a coved soffit and a full width planting bed. At Level 27, the stair has been boxed in as part of the refit of this level to accommodate a separate tenancy; most of the curved partitions seen in photographs of the original fit-out have also been removed. The travertine clad lift lobbies continue to express Seidler's original executive intent for these levels, as do the associated roof garden plazas (refer below).



Figure 24 Former Shell corporate cafeteria (Level 2), after 2019 renovation



Figure 25 View of light well from Level 3 conference centre

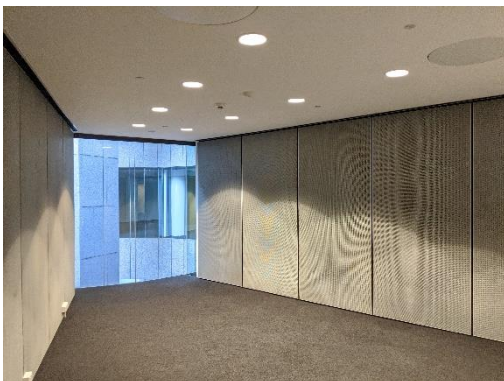


Figure 26 Typical conference centre meeting room

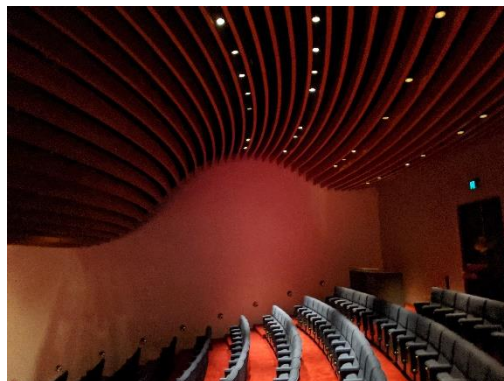


Figure 27 Theatrette

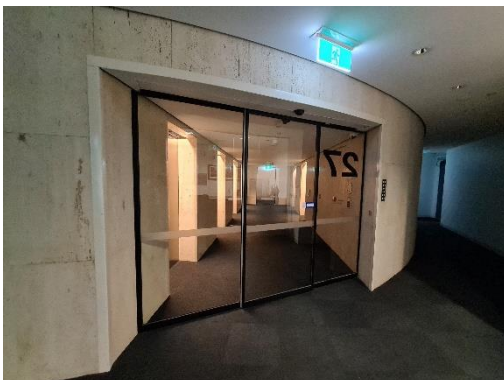


Figure 28 Travertine-clad Level 27 lift lobby and service core



Figure 29 Curved internal staircase at Level 28

2.5 Tenancy levels

23 standard tenancy levels were originally provided within the main tower, capped by the two-level Shell executive amenity suite. Setting aside the tenancy fitouts and other non-structural partitions on levels with multiple tenancies, these intermediate tower levels are largely identical, save for the variations in the lift lobby and amenity arrangements, and the presence of ‘garden terraces’ on select levels. Each level features a clear-span warm shell space that can be adapted with internal partitions, with a modular ceiling system designed to match the tower’s curved plan. Along the banks of windows on each level, a grey granite window upstand internalises the materiality of the tower’s exterior.

The executive amenities suite was adapted into separated tenancies following Shell’s departure, and Levels 2 and 3 within the tower have recently been adapted into additional tenantable space. Other notable internal adaptations within the tower include an internal stair, constructed post-2002, which serves to link Levels 19-21.

Five outdoor areas are provided within the tower’s south and east elevations on the standard tenant levels (with a sixth at Level 28). Referred to as ‘garden terraces’ or ‘sky gardens,’ these are variously one or two bays in width and one to three levels in height, with bespoke poured in place structure employed where the garden deviates from the standard structural system. Most of these areas have been arranged to face the lift lobbies on their respective levels. Glass and aluminium balustrades match those used on the Level 3 roof plaza, and granite cladding is used on bespoke concrete structure where this adjoins the outdoor area, as for instance on the exposed rib beam at Level 7. The terraces are bluestone paved, and contain large circular planters. Despite being intended for tenant use, these terrace areas are now kept locked and off limits other than for periodic maintenance due to their low balustrade heights.

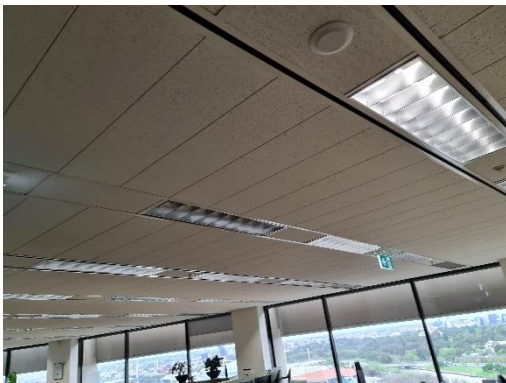


Figure 30 Tenant level ceiling system

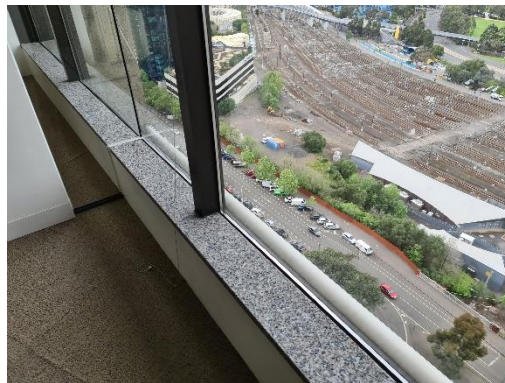


Figure 31 Granite window upstands

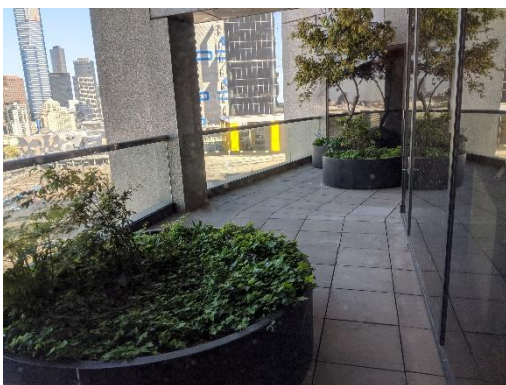


Figure 32 Garden terrace at Level 7

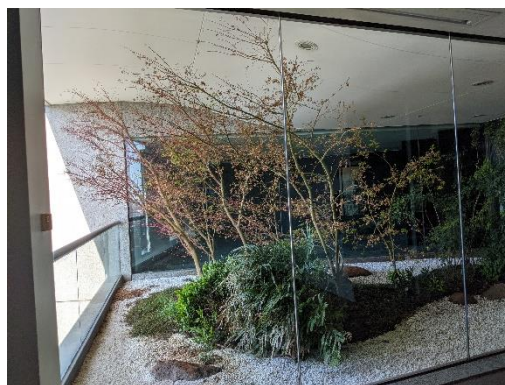


Figure 33 Garden terrace at Level 28

2.6 Roof plazas

Garden plazas were provided on roof structure at levels 3, 27 and 28. These share a material palette in common with the ground level plazas, including use of porphyry stone pavers and irregularly shaped in-ground planting beds. Each roof plaza also includes bespoke granite bench seats.

The Level 3 plaza consists of perimeter planting beds on a broadly curvilinear plan, with a centrally located paved area furnished with bench seats and a series of raised circular skylights which provide daylighting to the conference centre. The space is bounded by the adjacent tower, boundary walls to the east and west, and the curving plan of the theatre's extruded roof space to the north-west. To the north, a curved glass balustrade overlooks the north plaza at Flinders Lane. The large light well serving the conference centre and cafeteria is located at the inner edge of the roof plaza, beneath the overhanging tower. The garden beds are planted with Ivy, shrubs and a number of Lilly Pilly trees. The plaza surface has been recently extended to serve a new door from the renovated tenancy space within the tower on Level 3.

The Levels 27 and 28 plazas are laid out with a sequence of central island planting beds which read as a continuous chain between the two levels. The planting on these levels is laid out in discrete islands to permit perimeter access around the whole of each roof level and to allow the deployment of the building maintenance unit (BMU), which must be lifted between levels on a jib crane situated atop the service core. The beds are planted with Indian Hawthorn (*Raphiolepis indica*), a tough shrub that copes with shallow rooting volumes and harsh exposures; these beds were largely replanted as part of c. 2018 make-good works, the current complement consists of a mix of a few larger original shrubs and younger replacements. Overhanging roofs from the next plaza level provide sunshading over the entry to each garden level from the former executive suite levels.

Levels 29, 30 and the roof of the service core were delivered as utilitarian service areas. These are paved with large concrete slabs. The jib crane which serves to move BMU between roof levels is mounted to a set of tracks on the roof of the service core.



Figure 34 Roof plazas at Levels 27-28, as viewed from the roof of the service core

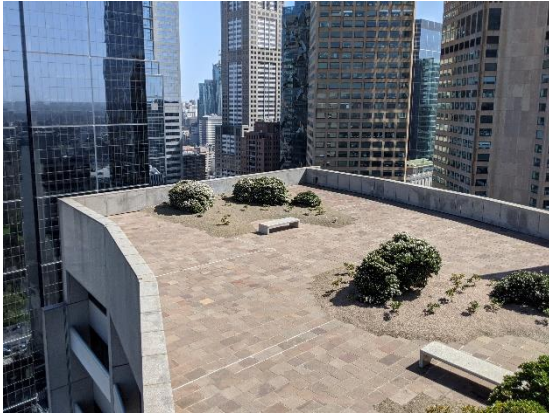


Figure 35 Level 27 roof plaza



Figure 36 View of terraced roof levels from Level 27



Figure 37 Plant enclosure at Level 29, and adjoining service core



Figure 38 Jib crane and other equipment on service core roof

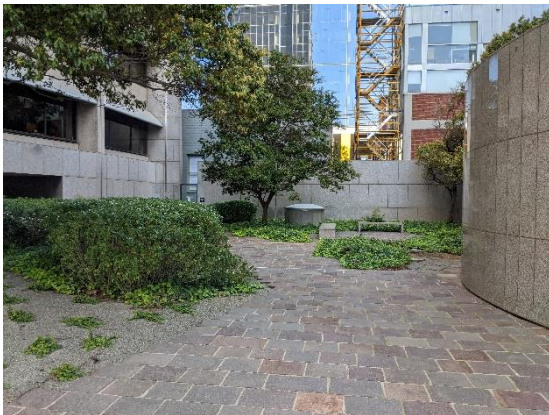


Figure 39 Level 3 roof plaza

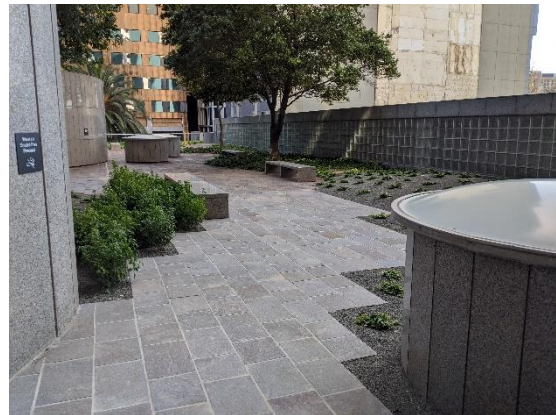


Figure 40 Level 3 roof plaza, showing new pavement to tower access door

2.7 Materials

2.7.1 Stone

The common areas of the sites and its main internal circulation spaces are defined by the use of stone cladding and pavements.

Grey granite (Rosa Sardo Antico) from Sardinia, Italy is the wall cladding employed on the lower four storeys of the building, as well as on the south face of the service core and stair balustrade where this is exposed to the roof gardens at Levels 27 and 28. This cladding is employed principally on the lower off form concrete columns supporting the tower exterior, the triangular pier to the front of the Spring Street foyer, screening and shear walls at the edges of all three ground-level plazas, external stair balustrades, and other structural walls where these adjoin the lower level circulation and amenity spaces. It is also employed on window upstands to glazing throughout the building, and for custom stone seating units on the plazas.

Pink grey gneiss (Paradiso Tamin) from Tamil Nadu, India is employed across the foyer flooring (Lower Ground, Ground, Levels 1 and 2) as well as on the security desk, as a wall cladding within the lift cabins, and as lift lobby flooring and on the risers of the spiral staircase in the former executive suite at Levels 27 and 28.

Italian Travertine is used as an unfilled cladding for the exposed walls of the service core and lift lobbies in the Spring Street foyer and adjoining the Level 1 and 2 mezzanines, including cladding of cabinets and access doors to service hallways. The internal core walls and lift lobbies are also clad with travertine at Levels 27 and 28. The stone is also employed on the east 'exhibition wall' in the Level 2 concourse, and in narrow inlays that radiate across the floor of the main foyer and out into the Spring Street plaza. Those inlays inscribe the alignment of the tower's superstructure of clear-span beams.

Porphyry, a red igneous stone from Trentino, Italy, is used as a pavement to all of the external ground-level and roof-top plazas and associated external stairs. The stone is supplied from quarries in a range of shades from blue-grey through pink-red to yellow-green. Yellow and green grades of the stone were excluded from the pavers installed at 1 Spring Street.

Bluestone is employed as a square-sawn paving slab on the 'Sky Garden' terrace balconies within the facades. An exception is the sky garden on the east face of Level 28, which was not designed for traffic and contains a full width planting bed with a stone mulch.

2.7.2 Reconstituted stone

The balance of the tower exterior above Level 2 consists of precast reconstituted granite components, including the load-bearing precast columns, spandrel cladding to perimeter beams, and rectangular panel cladding to the exterior of the service core and shear walls. These precast elements were manufactured from crushed Australian granite aggregates (from Wagga Wagga, NSW and Black Hill, South Australia) to closely match the natural colour and texture of the imported grey granite wall cladding.

The concrete strength of the precast elements was required to meet the structural load requirement for the precast column element. Finishing the precast mix to meet both the architectural and structural requirements reportedly involved the production of twenty-two samples before a satisfactory mix was achieved, with the final mix reported to consist of 'a 490 kg blend of Brightonlite and sulphate resistant grey cement with 1700 kg of graded and blended Riverina granite, black Imperial granite and feldspar.'⁴

2.7.3 *Glass*

External glazing is principally comprised of tinted insulated glass units, set within black finished aluminium frames. Clear floor-to-ceiling curtain glazing is provided to the main foyers, including as an internal divider to the cafeteria and conference centre amenities.

2.7.4 *Metals*

Painted aluminium blades are fixed as sunshades to the façade columns at each window bay, with the mounting angle of each blade varied to the orientation of tower. Handrails for the external glass balustrades on the 'Sky Garden' terraces and the Level 3 roof plaza were supplied in a matching finish. Painted and polished aluminium and stainless steel are also present in much of the building's internal hardware.



Figure 41 Grey granite wall cladding



Figure 42 Pink grey gneiss ('Tamin') flooring



Figure 43 Unfilled travertine wall panels

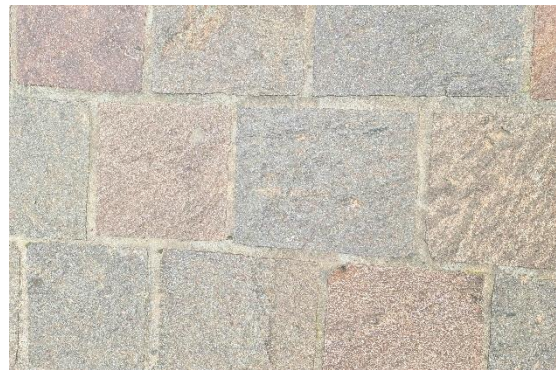


Figure 44 Porphyry paving stones



Figure 45 Comparison of natural grey granite cladding (left) and reconstructed granite precast (right)

2.8 Artworks

'Shell Mace' is a sculpture by the American artist Charles O. Perry, executed in aluminium. The sculpture was selected and commissioned on Seidler's instructions to serve as the centrepiece of the Spring Street plaza standing at least 7 metres in height and adjoining the foyer entrance.

'Bathers and Pulpit Rock' is a 1988 mural by Arthur Boyd, selected and commissioned by Shell Australia's art committee to be an integral component of the Spring Street foyer. The mural reproduces Boyd's painting of the same name, dated 1984-85, one of the painter's Shoalhaven River series of canvases. The original painting is in the collection of the Queensland Art Gallery. The mural is executed in vitreous enamel, and consists of 30 panels mounted to the inner face of the upper storey void above the main entrance to the Spring Street foyer.

2.9 Furnishings

The Spring Street foyer and attached mezzanine concourse at Level 1 were originally furnished with carpeted seating areas comprising reproduction aluminium frame chairs with leather upholstery, to designs originally developed by the European modernist architects Le Corbusier and Marcel Breuer. These furnishing sets have been progressively removed to accommodate café refits to both the ground and mezzanine levels (the latter subsequently removed), and the changing use patterns and configuration of these spaces more generally following Shell's departure. A group of the Le Corbusier chairs are also seen in a 1989 completion photograph from the Level 27 executive suite. At least some of those furniture sets have been retained in on-site storage.

Furnishings which appear to be replica BRNO chairs (a design by Mies van der Rohe) also appear to have been included in the original furnishing suite for the conference centre and perhaps other sections of Shell's corporate fit-out. Fabric covered on tubular aluminium frames, these chairs are seen on-stage in the theatrette in a 1989 photograph. It has not been determined if these were specified with the Seidler-designed interiors or those delivered by Woods Bagot. Surviving examples have been seen in service areas, and it is possible that others may be found in on-site storage.



Figure 46 Original lobby furnishings in on-site storage



Figure 47 Photograph showing part of the original furnishing suite
Source: Photographer John Gollings, 1989, © Penelope Seidler

2.10 Site planning

As explored in the *1 Spring Street Statement of Design Principles*, the architectural design by Harry Seidler engaged the total planning of the L-shaped site in the delivery of its corporate commission as a coordinated work of art. Centred on the monumental presentation of the tower, the entirety of the site is curated to make maximum effect of the tower, to ensure the efficiency of the building systems, and to provide suitable entry into an internal circulation pattern and common amenities.

All common elements were delivered to a consistently high design and material standard, as demonstrated in the preceding description of the place. But more than this, across the site these elements were considered and resolved holistically, so that they were rendered within a coherent set of methodologies and material systems. This was true both of elements that are essential to the presentation, function and circulation systems of the 28-level tower, and of those which are more peripheral due to the nature of the site and the orientation of the tower towards the south and the east.

Aspects of the site planning which merit considered analysis from a heritage conservation and management perspective include:

- Tower alignment and orientation towards the south and east
- Setbacks providing a monumental presentation of the tower, as resolved principally in the plazas to Spring Street and Flinders Street
- Integration of a highly curated common circulation route through the site which engaged the corporate amenities, and its relationship to the three external plazas
- The planning controversy that emerged from these elements of the design

It must be noted that Seidler's careful response was tailored to the brief provided by Shell Australia for a 30,000 m² office building. Shell's brief set the format for the response, including provision of a single tower occupying part of the parcel, and abandoned a previous 38 storey proposal (granted a planning permit in 1983) which would have provided as much as 20,000 m² additional area.⁵

2.10.1 Tower alignment and orientation

1 Spring Street was intentionally sited and aligned on a curvilinear plan to make the most of the site and to maximise both the efficiencies and aesthetic effect of the tower's structural expression, consistent with the modernist design principles elaborated by Seidler. The architect detailed the design rationale for the tower plan and orientation in a 1985 report prepared to accompany the concept design, including the decisions to enact the curve and counter-curve plan of the tower, the arrangement of the external core and blank end walls, and the management of the tower's south and east setting at ground level (refer Figure 48 to Figure 50, Figure 54).

Although resolved at that stage of design, it is notable that the northern amenities podium and Flinders Lane plaza are not described in Seidler's sequential narrative of the site opportunities and building form (other than to assign the northern part of the site to these program elements), and only became relevant when the author turned to discussion of the pedestrian entry and circulation sequence.

The organisation of the tower was curated to draw maximum effect from the site's best views to (and from) the east and south, maximise the efficiency of the construction program (lengthening the tower plan to expand the floor plates), and minimising poorer outlooks and solar gain. On the north and west elevations, much of the tower façade is blanked behind service core and shear walls, with limited fenestration on the north elevation and effectively no glazing with direct north-west and west exposures. In contrast, the primary elevation's curves and continuous fenestration maximise outlooks south and east from all parts of the tower.

This gives the tower a definite 'front' and 'back' despite being finished with a consistent material system. The north elevation carries the bulk of the tower's services, includes only a limited number of window bays, and is not treated with the same tensional compositions (in the form of the recessed 'sky gardens') that are a feature of the south and east elevations. In this respect, it is also notable that the terraced Levels 27-28, designed originally to house the Shell executive offices, have almost no outlook or presentation to the north save the single bay of windows extending up the tower's north end shear wall.

2.10.2 *Tower setbacks*

Setbacks and extended end walls allow the tower to exist as a monumental architectural expression perceived to be standing 'in the round' despite its position at the corner of Melbourne's dense Hoddle Grid, with adjacent built form to the north and west (refer concept sketch Figure 51). As detailed in the preceding section, the tower nevertheless has a 'front' and a 'back'.

End walls terminate the tower at both the north-east and west where it abuts minor lanes and adjacent built form (Figure 52 and Figure 53); these walls step out to screen the plazas and the tower's lower levels from these adjacent buildings (Figure 54). In a similar fashion, the externalised service core and secondary access stair manage the limited exposure of northern fenestration to Throssell Lane, and a single-storey screen wall also separates the north plaza from Throssell Lane.

While limiting exposure to adjacent structures and conditions, the extended end walls and 'folding-in' of the service core create a simultaneous impression of continuity, providing an illusory depth to the tower's curved presentation which transcends the site limits and the imposition of adjacent built form.

On the tower's south and east elevations, the tower's aesthetic impact is dependent on a setback that allows the curved structure to come to ground uninterrupted, a condition that is then exploited in the organisation and presentation of the main lobby spaces and accentuated with the treatment of the external plazas within these setbacks.

On the secondary elevation to the north, there was not the same impetus to bring the tower to ground; the conference centre amenity extends beyond the tower as a single-storey podium (incorporating a double-height theatre and adjacent stack for the emergency generators). Instead, a landscaped setback to the tower's 'landing' is provided by the roof plaza at Level 3.

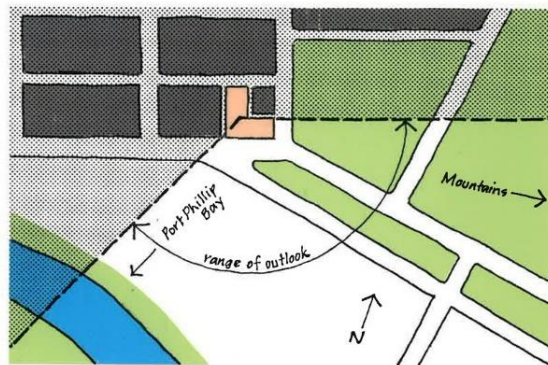
As described in detail above, all landscaped setbacks to the tower are treated similarly, including the use of porphyry paving stones and low plantings in irregularly shaped ground-level beds which are employed as baffles to perimeter edges. This pattern is also applied to the roof plazas. All the site's external spaces were designed by Harry Seidler and detailed by the landscape architectural sub-consultant, Tract.

THE SITE -
OPPORTUNITIES
AND RESTRAINTS

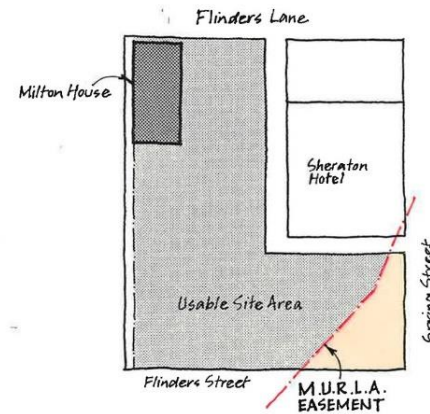
The site is dramatically located on the South-East corner of Melbourne's Central Business District with major frontages to Spring and Flinders Streets and a secondary frontage to Flinders Lane. To the South and East a building on the site will enjoy unobstructed distant outlook over mountains to the East and Port Phillip Bay to the South-West.

The foreground views are of equal interest. The beautiful canopy of trees covering Treasury and Fitzroy Gardens occupies the East to South quadrant, from where the outlook stretches across the Railway Yards and MCG to the Yarra River and its parkland in the South-West.

Views to the North and West are comparatively restricted. The Sheraton Hotel is separated from the site by a narrow lane and outlook is possible towards Parliament House in the North only when a building on the site rises above its roof level. The Northern part of the site which connects its main body to Flinders Lane contains historic Milton House, a three storey building to be preserved and restored. This part of the site is dominated by the overwhelming scale of nearby Collins Place and other office towers in the North to West quadrant.



A major restraint upon the use of the site is the M.U.R.L.A. easement across the South-East corner. This prevents any form of substantial construction at the Flinders and Spring Streets intersection.

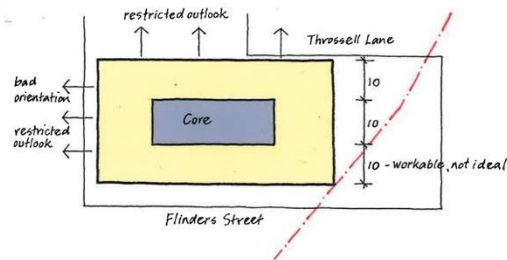


The site falls from Flinders Lane to Flinders Street creating a level difference of about two floors. A narrow public footpath flanking the Western boundary connects these two streets, with existing stairs accounting for the change in level.

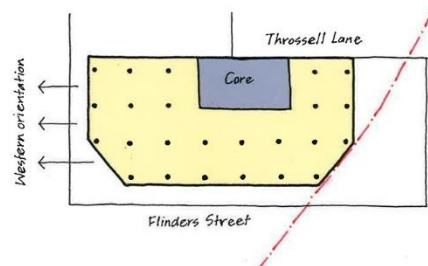
Figure 48 Narrative and diagrams detailing 1 Spring Street site opportunities and constraints from Seidler's 1985 Design Report
Source: Diagrams by Harry Seidler & Associates (1985) COPYRIGHT Penelope Seidler

1 SPRING STREET

The plan-form of a building on the site should dispose of floor areas in such a way as to maximise desirable views. As previously described, this outlook extends from East to South-West. A rectangular building with central service core fits adequately on the site. However, this would result in significant thermal exposure of the Western facade as well as undesirable outlook from the North and West facades into the back of the Sheraton Hotel and office towers along Collins Street and Flinders Lane.

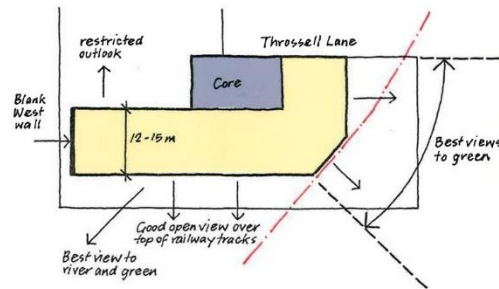


A far more satisfactory arrangement is to position the service core on the North side of the site adjacent to Throssell Lane and the back of the Sheraton Hotel. This configuration disperses occupied office space to the South of the core, thus maximising the potential for desirable outlook. Such a disposition applied to an earlier tower development for the site for which a planning permit had been obtained.



Office space resulting from such a configuration is, however, excessively deep and requires objectionable internal columns. The bulk of the space is toward the Western end with exposure to heat and glare from that direction. In addition, such an arrangement would translate into a bulky, ungainly architectural form.

A more viable solution is to introduce a floor plan that incorporates a consistent column-free span of about 15 metres. This building would flank the Southern boundary of the site and wrap around the service core at the Eastern end only.

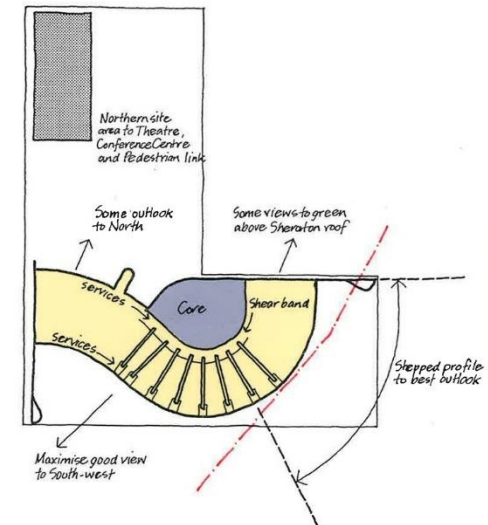


Such a configuration effectively reduces the building's Western aspect to a minimum and by eliminating windows in this facade potential heat transmission into the Tower is further negated. By utilising the full Flinders Street frontage, outlook to open space is increased by virtue of a facade length of about 80 metres.

The design for Shell House adopts this arrangement as the basis from which a final building form results. By refining the model into a curvilinear shape, significant aesthetic and practical advantages are achieved:

- The East and South facade length is maximised at 91 metres, with all of that length focused upon superior outlooks.
- The distinctive plan-form that results accentuates the prominent site and 'turns the corner' of the city gracefully.

- A dignified urban space at the Flinders and Spring Street intersection is achieved, thus creating a main address point appropriate to an important corporate headquarters building.



The roof profile of the Tower steps up as it bends around the corner, thereby gaining additional floor space with associated roof gardens for the Executive Office suites. These floors are positioned so that their outlook is toward the prime Treasury Garden view.

Although curvilinear, the plan-form of the Tower is well disposed to a repetitive floor construction system. All beams are clear-span and equal in length. Their web sections stop short of both core wall and perimeter columns, which allows major ceiling services to pass under the shallow shear-heads without compromising a cost-efficient floor to floor height.

Figure 49 Sequence titled 'Development of Building Form,' from Seidler's 1985 Design Report
Source: Diagrams by Harry Seidler & Associates (1985) COPYRIGHT Penelope Seidler

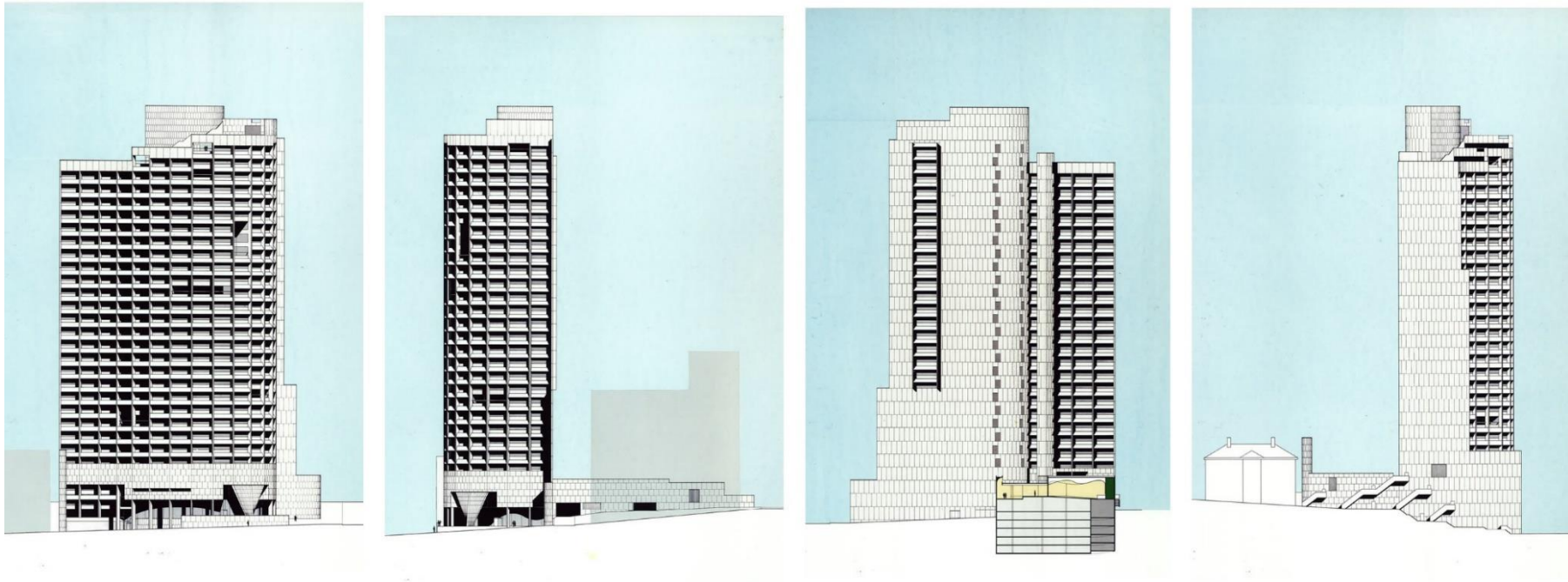


Figure 50 Pen and Ink drawings depicting the elevations of the tower and northern amenity podium from all aspects: (left to right) south, east, north and west; included in Seidler's 1985 Design Report
Source: Diagrams by Harry Seidler & Associates (1985) COPYRIGHT Penelope Seidler

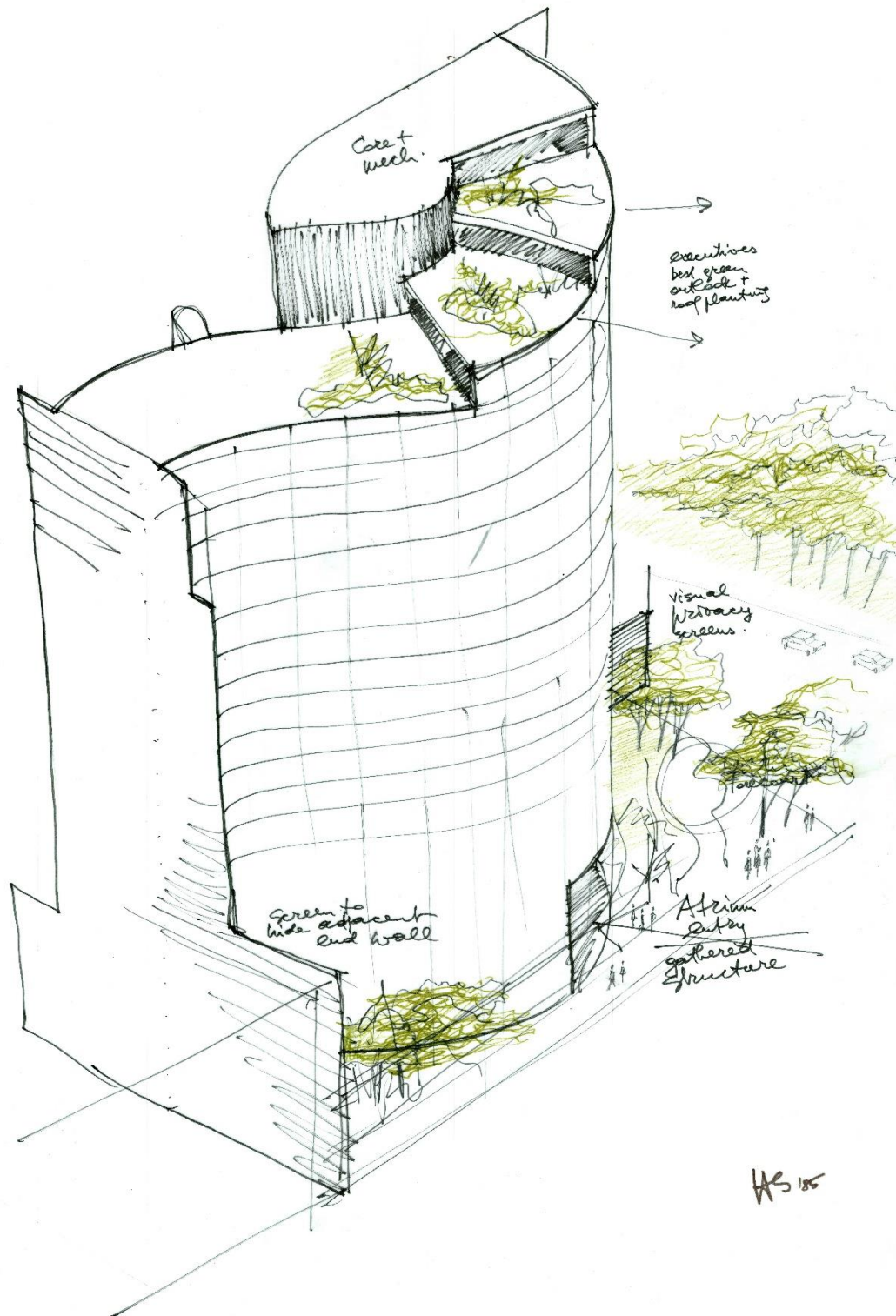


Figure 51 Harry Seidler sketch c. 1985 showing the planning of the building's alignment, setbacks, internal and external permeability and screening to adjacent sites
Source: Sketch by Harry Seidler COPYRIGHT Penelope Seidler



Figure 52 Spring Street plaza, showing the stepped arrangement of the north end wall



Figure 53 Flinders Street setback, showing the west screen wall as executed to match the height of the Hotel Lindrum, and the group of trees within the plaza which were established to meet planning and engineering requirements for wind protection in this corner

1 SPRING STREET

End walls are extended to the boundaries of the site at Plaza level and step back as the Tower rises at levels corresponding to the heights of adjacent buildings. These walls ensure mutual visual seclusion and also incorporate air intake and exhaust risers to Basement carparks. Stone paved Upper and Lower Plaza areas between the building and street are contained by the walls and are landscaped to form an appropriate setting for a major 'theme' sculpture beside the Spring Street entrance.

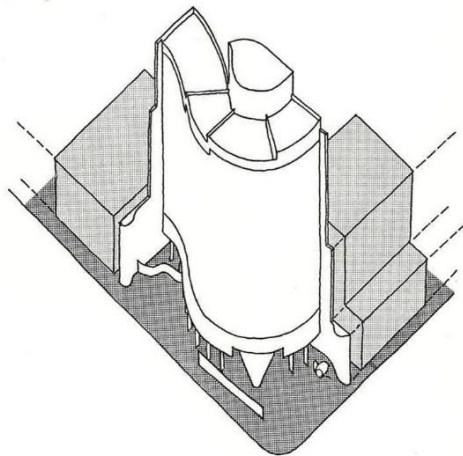


Figure 54 Detail on the tower's end wall arrangements and landscaped setbacks from Spring and Flinders streets (left); location plan depicting the tower in its broader urban context (right); both from Seidler's 1985 Design Report

Source: Diagrams by Harry Seidler & Associates (1985) COPYRIGHT Penelope Seidler

2.10.3 *Circulation and amenities*

At ground level, the pedestrian experience of the 1 Spring Street complex, addressing access to the tower lifts and the multi-level amenities concourse, is carefully curated along a single circulation route (Figure 55). The 1985 design report summarises this arrangement:

Pedestrians may enter the building from the North Concourse, the Main Lobby or the Lower Lobby level. A visitor entering from the North passes along the skylit Concourse and then descends to the Main Lobby via a carpark lift or two sets of escalators. From the Lower Lobby a visitor arrives at the Main Lobby via a flight of stairs. In this way all who enter the building from any direction must pass the central security desk located in the Main Lobby in front of the high and low rise lift banks.⁶

This route features an expressive sequence of internal architectural details which apply the 1 Spring Street design principles to these internal spaces, including a sequence of curvilinear baffle walls and manipulation of ceiling heights, glazed envelope and skylights to provide a heightened perceptual experience. The major corporate amenities, including the former cafeteria and the conference centre, although isolated by secured glazing, were arranged as architectural extensions of the concourse area. At the heart of the complex, the circulation sequence wraps around the expressed, travertine-clad form of the service core on three levels as it descends to the access control gate in the Spring Street lobby.

At each entry point, the circulation route begins at an external plaza. The east plaza at Spring Street, including the two major artworks and the expressed gathering structure at the entrance to the main lobby, is organised to 'complete the approach setting' and 'address the corner with a distinctively sculptured major support pier on axis with Wellington Parade.' To the south, the plaza area along Flinders Street provides a discrete, environmentally moderated entry to what were originally key service facilities including mail and print rooms and end-of-trip facilities (recently expanded). The north plaza was identified by Seidler as an important pedestrian entry, with links via Flinders Lane and Collins Place to transit and the broader CBD. Pedestrian access through the site and building during business hours was made a requirement of the ultimate planning permit issued in April 1986.

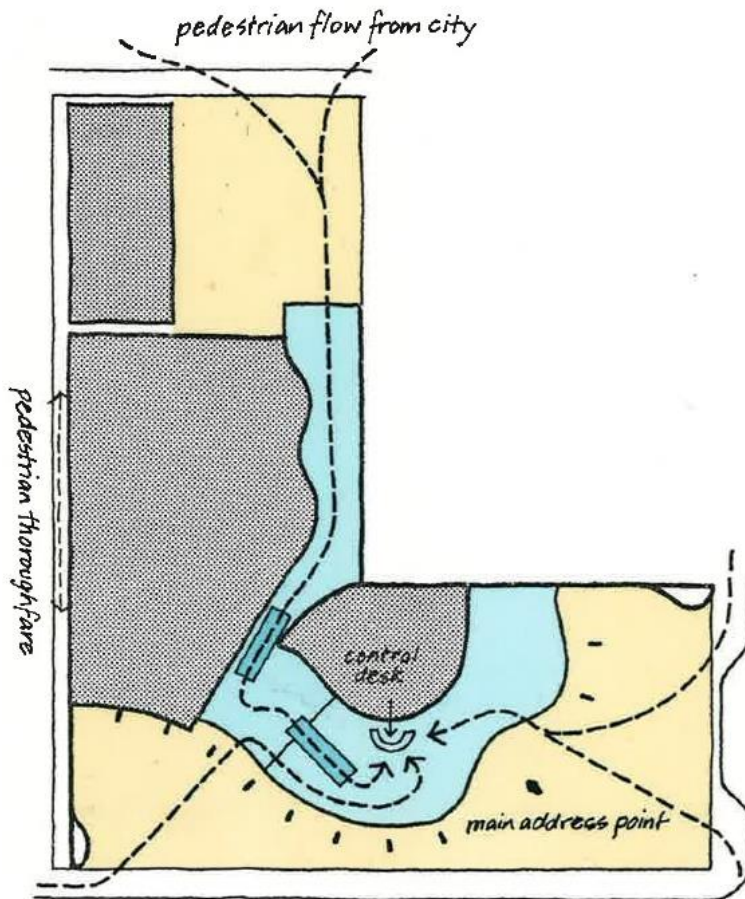


Figure 55 Depiction of the public circulation sequence's internal and external spaces, from Seidler's 1985 Design Report

Source: Diagram by Harry Seidler & Associates (1985) COPYRIGHT Penelope Seidler

2.10.4 Planning controversy

Seidler strongly favoured the provision of plaza entries to create areas of pedestrian refuge beyond the narrow footpaths in Australian CBDs. In an early 1986 lecture, Seidler argued the benefits of plazas, and against the direction to 'retain the street wall' that had become common in some metropolitan urban strategies. To 'insist' on a podium level to the street frontage was to 'strangulate pedestrian circulation' and 'inhuman and unworkable'.⁷ It was:

... apparently done for no other reason than a misplaced and misguided romanticism trying to recreate 19th century urban patterns ... One must reject it for practical and aesthetic reasons because it forces architects to design huge, deep, windowless, commercially unviable podium spaces ...⁸

At the time, Seidler was embroiled in a direct confrontation with the City of Melbourne, where planners opposed his 1 Spring Street design on the basis that it did not reconstitute a street wall to Flinders Street and Flinders Lane. The permit application had been submitted in September 1985, with initial comments received from Council's planners early that October. The provision of setbacks to the tower and the construction of plazas on three street frontages were criticised in comments from both Council's Urban Design Consultant and the Aesthetics Advisory Panel.

The Urban Design Consultant commented:

The current proposal, which is not within a plaza priority area, would see the creation of three plazas. One of these, namely the one on the south east corner, is unavoidable because of the existence of the underground loop. Of the remaining two, one on the south west corner is likely to become a wind swept shaded space that will contribute little to the pedestrian environment, or for that matter the city as a whole. The second, in Flinders Lane adjacent to the historic building would appear to have greater justification, however located over a basement it is unlikely that it would be landscaped to a level that would provide an additional open space of quality, and given the lack of activity at the end of Flinders Lane, it would be appear more sensible from the city's point of view to encourage the development of a building frontage along this section of Flinders Lane.⁹

The Aesthetics Advisory Panel commented that

The plaza adjacent to Milton House is small and plain compared to that provided on the earlier scheme and is located over a car park and plant room. The panel was dubious that as shown it would provide a worthwhile amenity for the public or adequately complement Milton House.¹⁰

At the time, the City of Melbourne had been undertaking new strategic planning work, with the release of the 1985 City of Melbourne Strategy Plan, which followed the 1982 Interim Development Order (IDO). The 1985 plan acknowledged the economic recovery occurring in the city and anticipated that substantial change would take place in the municipality in the following decade. The plan included policy direction on the provision of plazas, with the IDO for the central city. While an in-depth analysis of this plan has not been undertaken as part of this report, it did note the following regarding plazas:

This open space should be provided on the north side of city blocks, mainly in the western end of the CAD, as indicated in the Plaza Priority Areas of the IDO.¹¹

The plan also placed emphasis on the grid arrangement of the city streets, and the built form which had given 'an impressive, three dimensional expression of the grid, especially in contrast to the surrounding parks and gardens.'¹² Seidler's approach was dubious of these planning objectives and committed to his own design principles, including those that prioritised the building's own monumental structural expression and optimised the site's internal environment and its aspect views to the south and east.

Despite Melbourne City Council's misgivings, a permit was granted in October 1985 for the Seidler design by the then-Minister for Planning and Environment, Evan Walker; the council objected and sought to appeal the permit approval. The dispute carried forward into 1986 both in the media and in high level meetings between the parties. Melbourne Council's planner, Rob Adams, was adamant that the site was not suitable for plazas due to wind being an issue, while the Victorian Premier, John Cain, criticised Melbourne City Council's opposition and pushed for the development to go ahead. Council argued that the plazas would not provide 'much amenity' for pedestrians or workers, and that 'just extending the building out at a one storey level would meet their requirements.'¹³

In drafting a response to council's continued opposition to the building's plaza setbacks to south and north in early March, Seidler wrote that:

Resulting from an existing 3 storey level difference between Flinders Street up to Flinders Lane, the building has great depth N. to S. This is solidly buried into the Northern uphill side (utilized mostly for carparking) with above ground floors having only one exposure to daylight...

To extend the building solidly out to Flinders Street would increase its N-S depth to an intolerable extent. The building's program requires no such additional

windowless floor space. Aesthetically, such an infill would destroy the distinctive curvilinear form of the building, which must reach the ground... to satisfy Council's concern, a proposal has been discussed... to introduce planting on top of the alignment wall and to continue its line by a row of mature trees which would spatially achieve council's aim of visually strengthening the line of the street frontage

...

[re: the northern boundary]

To build a one storey structure right out to the street would be a most unsightly infill... There is no need or use for such additional space... As designed, this route [from Flinders Lane to the core of the building] is divided into a beautifully landscaped approach plaza and an internal concourse leading to escalators and lifts. Again it would be possible to respond to Council's aim of establishing a strong street line by means of increased planting of mature trees, between which the forecourt would be entered.¹⁴

An updated permit, with reference to further measures to provide wind protection in the south and north plazas, was issued on 3 April 1986 by the succeeding Minister for Planning and Environment, J.H. Kennan. Shell's General Services Manager, Doug Scott, wrote to Seidler that although 'the words are wrong... there is no lack of understanding with John McDill [the Secretary for Planning] and we do not have to go back to the Melbourne City Council but to the responsible authority, which is the Ministry.' Scott suggested that Shell would write to the Minister 'confirming our acceptance of the modified Condition 1... and reiterating that as good corporate citizens we will ensure that there is not significant discomfort to pedestrians within the open spaces in front of our building or on the footpaths.'¹⁵ The promised treatment was ultimately accomplished by way of the groups of Lilly Pilly trees planted within these two plazas, as well as the curved screen divider (already included in the design) to the south plaza.

While a further objection to the issued permit was scheduled to be heard at the Planning Appeals Board on 13 May,¹⁶ it has not been ascertained if the matter proceeded in any form or was ultimately abandoned by the Council. Shell posted its letter of appreciation to the Minister on 8 May.

3.0 ASSESSMENT OF SIGNIFICANCE

Methodologically, this assessment has regard for the processes established in James Kerr's *Conservation Plan* and the principles laid out in the *Burra Charter 2013* and the accompanying practice note 'Understanding and assessing cultural heritage significance.' Reference is also made to the *Victorian Heritage Register Criteria and Threshold Guidelines* (endorsed by the Heritage Council of Victoria on 6 December 2012, and reviewed and updated 4 April 2019).

The VHR criteria are as follows:

Criterion A: Importance to the course, or pattern, of Victoria's cultural history.

Criterion B: Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion C: Potential to yield information that will contribute to an understanding of Victoria's cultural history.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural places or objects.

Criterion E: Importance in exhibiting particular aesthetic characteristics.

Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

Criterion H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

3.1 Heritage Council of Victoria registration hearing, 2017

This assessment is informed by the evidence presented in the *1 Spring Street Statement of Design Principles*, as well as the physical assessments of the place included in this CMP. It also has regard for the recommendations and findings of the Heritage Council of Victoria (HCV) registration hearing conducted in 2017.

No. 1 Spring Street was nominated to the VHR in 2015, and an assessment and recommendation confirming its significance was made by the Executive Director, Heritage Victoria in 2016. A hearing took place in front of the HCV in March 2017, following which the Council made its determination to include the place in the VHR. The registration of 1 Spring Street was not opposed by any party appearing at the hearing, but the submissions and expert evidence at the hearing provided an interrogation of the reasons for its significance against the VHR criteria, including a consideration of the place's merit against Criterion A (historical), Criterion D (representative), Criterion E (aesthetic), Criterion F (technical) and Criterion H (association).

The HCV ultimately adopted (with minor amendments) the Executive Director's recommendation that 1 Spring Street satisfied Criterion D (representative) and Criterion E (aesthetic) at the State level. The Council determined, in line with the ED's assessment, that the place did not meet the threshold tests for the other criteria. Given that the HCV hearing occurred three years ago (at the time of writing), it is accepted that the determination remains largely valid. Further, the determination that Harry Seidler, despite his accomplishments and contributions both in Australia and internationally, was not a person of importance to the history of Victoria remains consistent with how Criterion H has been applied by the HCV in subsequent hearings.

Alongside the CMP, the *1 Spring Street Statement of Design Principles* explores in depth the formal and aesthetic characteristics of the place which contribute to its heritage significance as a late modernist office tower designed by Harry Seidler. In this respect, that document builds substantively upon the hearing's deliberations and the Council's determination with respect to representative and aesthetic significance. An updated and expanded assessment of those values, including an analysis of comparators, is provided below.

3.2 Representative value

The *Victorian Heritage Register Criteria and Threshold Guidelines* set out the test for representative value under Criterion D. To meet this test, the place or object must:

Be one of a class of places/objects that has a clear association with a historically important event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria's history;

Evidence the principal characteristics of the class within its physical fabric; and

It must be a 'notable example' of the class in Victoria, being a fine, highly intact, influential or historically pivotal example of the class.

The ED's recommendation and the HCV determination both ascribed value to 1 Spring Street as a notable example of a late modernist office tower.

Office towers are high-rise structures designed to economically house commercial and institutional office tenancies on typically urban sites where high land values and the benefits and desirability of concentrated occupancies support the development of tall buildings with high floor area ratios. High rise office towers were developed progressively from the mid-nineteenth century, led by innovations in the United States and facilitated by development of increasingly efficient lifts and other building systems (using first hydraulic and pneumatic systems and then accelerated by electrification). In the late 1880s, a number of office buildings of 8-12 storeys were constructed in Melbourne, built to the boundaries with ornamented street-facing facades in High Victorian or Queen Anne styles. The 1890s economic crash and the subsequent imposition of height limits in 1916 suppressed for several decades any further development of genuinely tall buildings in Melbourne, although during the inter-war period various buildings were constructed in a 'skyscraper style' influenced by New York and Chicago buildings, with occupiable floors to the 40 metre (12 storey) cap for steel and concrete buildings, and large radio masts and spires allowed to extend beyond the height limit.

In referring to 'modernism' and 'late modernism' in Australian architecture, it is necessary to keep in mind that the country was often in the position of following developments in building technologies and architectural expression adopted in Europe and the United States. While technologies like glass curtain walls and a more broadly modernist approach to building form and aesthetics were being applied to commercial construction in Europe as early as the 1920s, those same structural systems and architectural aesthetics only came to be consistently applied within the Melbourne CBD with the lifting of the 132-foot height limit in 1957 being particularly important in opening the door to the benefits of modern construction techniques and their accompanying finishing systems.

At the same time, the alternative notion of a more continuous 'International style' is a construction that has been challenged, no less than by Harry Seidler himself, who wrote disparagingly that, 'the term is a misnomer. It was anathema to the methodology that was expounded by the pioneers of modern architecture ... modern architecture could never be a style as it must remain in constant flux, responding not only to inevitable regional differences and social demands, but reflecting the changing visual responses expressed in the art of the time and the ever-expanding wealth of technological means.'¹⁷ In relation to Criterion D, the 1 Spring Street tower is thus best situated in the context of twentieth century

modernism, and in the particular chronology by which the methodologies and technologies of modernism were brought to bear in commercial towers in Melbourne.

Melbourne's first generation of modernist towers was led by ICI House, a 19-storey glass curtain wall tower completed in 1958, following which a series of towers using both curtain walls and expressed structural systems were built in the 1960s by Melbourne architects often operating in association with leading American tower architects and engineers of the period, notably Skidmore Owings & Merrill (SOM). Some of these projects adopted American-style planning approaches, including the provision of landscaped entrance plazas, eschewed in later Melbourne planning policies which required street wall construction and podium arrangements.

Many of this first generation of projects continued to be undertaken by major corporate entities, reaching their pinnacle in BHP House (1972), a 41-storey expressed steel frame skyscraper designed by Yuncken Freeman with SOM. The design of BHP House referred directly to SOM's John Hancock Centre (1968) in Chicago, and more generally to Mies van der Rohe's influential post-war American towers (see also Section 3.2.2). Collins Place (designed 1970 but only completed 1981), was a two-tower development undertaken by ANZ Bank with partners. Designed by I.M. Pei and Bates Smart with an expressed structure finished in precast panels, one of the site's two towers was delivered to house the ANZ headquarters including an extensive corporate amenity suite, while the second housed a hotel and various commercial tenancies.

The 52-storey Nauru House (80 Collins Street), completed in 1978, was among the first in a new period of tower development undertaken by developer-investors who were able to assemble larger parcels and undertake the corresponding financial risks to deliver buildings at these larger scales, often incorporating large retail offerings at podium level. Developments from this latter period, which extended from the late 1970s through to the 1990s and early 2000s, might be considered as representative of a 'late modernist' period in tower architecture in Melbourne. In addition to Nauru House, which adopted the superficial form if not the skilled aesthetics and total planning of Seidler's MLC Centre in Sydney, other 'late period' modernist towers constructed in Melbourne included the National Bank House (1978), a speculative 40-storey tower development fully occupied at completion by the National Bank of Australia, and the Rialto (1985), consisting of interconnected 43- and 55-storey towers within a monumental glass curtain wall envelope.

Over this period, the architectural aesthetics of major commercial towers came increasingly to reflect the post-modernist style which had been in ascendancy in the United States and Europe. In Melbourne, this trend was clearly manifested by the 1990-1991 recession in the towers at 101 Collins and 120 Collins which were completed in those years. These were respectively designed by Denton Corker Marshall/Johnson Burgee and Darrell Jackson with Hassell, and each interprets the American skyscraper forms of the 1920s and more classical influences through prefabricated ornamentation and graphic embellishment typical of 1970s-80s American post-modernism (with the firm of American architect Phillip Johnson even brought in at a late date to redesign 101's podium and lobby along even more expressly post-modernist lines).

Over the subsequent three decades to the present day, an increasingly fluid approach to contemporary architecture has prevailed, often typified by sophisticated structural solutions and a renewed embrace of expressive forms.

3.2.1 *A fine example of a late modernist office tower*

The combination of a client (Shell Australia) that was committed to achieving a prestigious outcome and the expertise and approach to design offered by Harry Seidler generated a building that is at once both distinctive in its Melbourne setting and expressive of many of the core elements of its class in a publicly

legible way. No 1 Spring Street evidences an accomplished building form and structural system, the consistent use of high quality materials, and an approach to total planning and design that delivered a distinctive outcome throughout the project. These characteristics are consistent with Harry Seidler's other 1980s commercial towers, as well as earlier and later works, aspects which have made these towers some of Australia's most arresting and celebrated works of commercial architecture.

As detailed below in respect to the place's aesthetic value, this was an award-winning project at the time of its completion, and its stature has been maintained as the building matured and despite its vacation by Shell in the early 2000s.

Aspects of the 1 Spring Street tower design offer particular value in expressing fundamental aspects of the late modernist commercial office tower, particularly the requirement for flexible clear-span office levels (maximised by 1 Spring Street's externalised columns and lift core), the repetitive floor construction system, and the economical expression of the structural technologies in the final building form and the composition of the façade envelope. Seidler's design principles as utilised throughout his 1980s Australian towers are particularly expressive of these aspects (as well as the overall structural arrangement) in the final composition of the building's external presentation, which displays with great aesthetic effect the core modernist principle of marrying technology, economy and aesthetics in design.

Other typical late modernist tower components were similarly delivered with particular visual and material expression, including the open access control lobby and the presentation of the lift core within that space, as well as the setback and plaza entry from Spring and Flinders streets which presented a distinctive interpretation of a feature present in many modernist American towers if not in comparative Melbourne examples.

Other aspects of the development are less representative of the type. The form and programme of the former Shell corporate amenity suite is unusual in the context of late modernist office towers of the period, which were more typically constructed in anticipation of a broad commercial tenant base. While commercial developments have typically provisioned for shared meeting and presentation spaces, food and beverage services, and other collective amenities, the specific functional design of much of the 1 Spring Street amenity suite as corporate infrastructure for Shell is somewhat unusual in a 1980s building (as is its architectural resolution as part of Seidler's 'gesamtkunstwerk' for the site, refer below).

In this respect, these features of the development are more akin to the previous generation of modernist corporate offices developed in Melbourne from the 1950s to the early 1970s, including major examples like ICI House, BHP House and ANZ's Collins Place headquarters at 55 Collins Street, as well as Shell's own preceding headquarters at Bourke and William streets. BHP House in particular was cited to the designers by Shell as a model for the company cafeteria included in the brief for 1 Spring Street (see Section 3.2.2).¹⁸

In contrast to Shell House, by the 1980s and 1990s, commercial tower developments in the Melbourne CBD typically incorporated a range of differentiated food service offerings matched to the nature of their segmented tenancies, which lacked the single corporate milieu for which a shared cafeteria setting was a desirable amenity. As outcomes of the client brief, other elements of the amenity suite appear similarly backdated to an earlier era, including provision for on-site mainframes and staff recreation rooms (both subsequently adapted to tenantable space).

Levels 27-28, originally designed to house the company directors, were ultimately revised before delivery to accommodate Shell's corporate practice of placing directors with their divisions.¹⁹ The Chairman's office was retained on Level 27, along with a corporate planning division, with Level 28 housing the board room and a group of executive dining rooms.

3.2.2 *Corporate headquarter towers in Melbourne (1950s-1980s)*

Melbourne gained the principal determinants of high-rise construction in the 1880s: a spectacular population increase; a matching real estate pressure; political and financial impetus; lift and construction technology; and direct engagement with US skyscraper design and models.²⁰ With a population of 450,000 in 1888, Melbourne was the twenty-first largest city in the world, having quadrupled its population in the preceding 30 years, an expansion similar to contemporary North American arenas of high-rise development.²¹ A large number of financial institutions concentrated in Melbourne very early, and political significance, closely allied as a location determinant, was aided by a period of 25 years as temporary federal capital, and a focal role in both Labor and conservative politics. In 1951 Melbourne's airport was still the busiest in the British Commonwealth, and its port the busiest in Australia. Melbourne, though by then marginally smaller than Sydney, was still enough of a financial and industrial hub to retain Australian head offices for most multinational companies.

In terms of architectural forms, composition and structural solutions, the North American influence on Australian high rise construction remained strong. Direct involvement of American architects as consultants in large office design in Melbourne dates to 1890, when Edwin Raht was deputed from his New York office to handle designs for the Equitable Life Company's insurance offices in Sydney and Melbourne.²² American technical and design involvement recurred in Melbourne and elsewhere in Australia, and encouraged increasing numbers of Australian architects to gain experience in the US. Australian architects active or training in the US between 1905 and 1950 included Roscoe Collins, AS Jolly, SG Thorp, Harry Budden, Jack Hennessy, Harold Bartlett, John D Moore, JFD Scarborough, Hardy Wilson, Geoffrey Mewton, Roy Grounds, Douglas Snelling, Peter Muller, and Harry Seidler.

The period from the mid-1950s to the 1980s saw the construction of large numbers of major corporate headquarters buildings in central Melbourne, where companies sought to express or reinforce their status through a prominent architect-designed headquarters building. At least 37 towers were constructed for owner occupation in Melbourne between 1955 (Gilbert Court, 100 Collins Street for Gilbert Court Pty Ltd, designed by John A La Gerche for a tenant cooperative) and 1993 (ANZ World Headquarters, 380 Collins Street, Peddle Thorp).²³ In the case of Shell's Australian subsidiary, 1 Spring Street was the third headquarters building in central Melbourne, with its earlier headquarters buildings located in William Street.²⁴

Other notable examples of 'owner occupied' tall buildings in Melbourne include:

- ICI House (1 Nicholson Street, Bates Smart McCutcheon, 1955-58, Figure 56)
- Hume House (177,185 William Street, Bates Smart McCutcheon, 1955-57 – demolished)
- Electrolytic Zinc Company (390 Lonsdale Street, Stephenson and Turner, 1957-59)
- Colonial Mutual Life (330 Collins Street, Stephenson and Turner Architects, 1959-63)
- Prudential Assurance (148-156 Queen Street, Bates Smart McCutcheon, 1958-61 - demolished)
- National Mutual Life Centre (433 Collins Street, Godfrey, Spowers, Hughes Mewton and Lobb, 1961-65)
- Royal Insurance Building (430-444 Collins Street, Yuncken Freeman, 1962-66)
- AMP Square (527-534 Bourke Street, Skidmore, Owings & Merrill in association with Bates Smart McCutcheon, 1965-69)
- ACI House (200 Queen, Street, Buchan Laird and Buchan, 1964-66)
- Eagle House (473 Bourke Street, Yuncken Freeman, 1971)
- BHP House (140 William Street, Yuncken Freeman, 1972)
- Former Estates House (114 William Street, Yuncken Freeman, 1974)
- Telecom (Telstra) Corporate Building in Exhibition Street (242 Exhibition Street, Perrott Lyon Mathieson, 1989-92).

A number of these towers, particularly the earlier examples in this group, included suites of amenities, such as cafeterias, theatres and car washes, as well as public artworks. Again, the model was imported from North America, where headquarters buildings had long been used to project a message of corporate largesse, both as related to facilities for staff and in terms of the tower's public (or civic) function. Staff cafeteria or canteens were particularly common, often on the top floor. Examples included: ICI House (Figure 57), Colonial Mutual Life, ACI House, BHP House (Figure 58) and the MLC Building at the corner of Collins and Elizabeth streets. The Colonial Mutual Life building also included rest areas for staff and even an observation deck at the top of the core. Theatrettes were common. Early examples included those at ICI House (Figure 59), Shell Corner, AMP Square (Figure 60) and the MLC Building.²⁵ By the 1980s, however, the owner occupation model, where towers were designed around the requirements of the core tenant, had generally been usurped by the construction of tall buildings that were developed to be rented to others.



Figure 56 ICI House, 1958

Source: Photograph by Wolfgang Sievers, State Library of Victoria



Figure 57 Cafeteria at ICI House, 1958 (since adapted as office space)
Source: National Library of Australia, an-25105883=v



Figure 58 Cafeteria at BHP House, 1973 (since adapted)
Source: State Library of Victoria



Figure 59 Theatrette at ICI House, 1959 (repeatedly renovated, now used as a training room)
Source: National Library of Australia, 161284765



Figure 60 Theatrette at AMP Square, c. 1969
Source: cinematreasures.org

As noted, 1 Spring Street was a late example of this model, but in its essential components it conformed to conventions established earlier in the twentieth century. A staff cafeteria was provided (since adapted to office space), as was a theatre and conference facilities. The integration of artworks (in the main lobby and the front plaza), and delivery of a publically-accessible concourse connecting Flinders Lane and Spring Street, further attest to 1 Spring Street as a representative example of a corporate tower built for owner occupation by a distinguished architect.

3.2.3 *Comment*

During the 2015-17 registration process, 1 Spring Street was found to meet the Criterion D test as a notable example of a late modernist office tower. Identification of the 'late modern office tower' as a class of place of relevance to Victorian history has merit given the role of this building form in housing key commercial and institutional enterprises of state, national and international scale, and in its contribution to the ongoing evolution of the Melbourne CBD and adjacent areas.

No. 1 Spring Street is notable, principally, as a 'fine example' of this class of place. The HCV guidelines describe a 'fine example' as being one that 'displays a large number or range of characteristics that is typical of the class;' 'displays characteristics that are of a higher quality or historical relevance than are typical of places/objects in the class'; or 'displays the principal characteristics of the class in a way that allows the class to be easily understood/appreciated.' In this respect, 1 Spring Street satisfies this concept principally in the high aesthetic quality of its resolution, and in the way that it displays the characteristics of the class in a way that is easily appreciated.

In respect to the range of characteristics typical of the class, 1 Spring Street is unusual in comparison to other examples in its irregular arrangement (in both the site and the tower footprint) and the organisation of amenities to support the headquarters programme of a single tenant in a continuation of the owner-occupier model of the preceding era. This is in contrast to the typical organisation and provision of food services and other amenities in late modern commercial towers to support a broad array of segmented tenancies. In this respect, 1 Spring Street is less illustrative of the characteristics of a late modern or early postmodern office tower than nearby comparators on Collins Street or those constructed at the west end of the CBD in this period. In addition to incorporating internal food and retail courts and other amenity schemes scaled to multiple commercial occupancy, those developments were also generally larger, offering a greater complement of lettable commercial office space on more levels.

No. 1 Spring Street was not an influential or pivotal example of a late twentieth century high rise tower, being a relatively late expression of principles of high rise building and modernist design brought to and extrapolated at Melbourne from the 1940s through the 1980s. Indeed, by the time of its construction, most large-scale commercial projects had adopted elements of the post-modernist approach to tall building design, which had returned to symbolic and referential ornamentation and addressed planning provisions which sought to protect or reconstruct finely articulated street walls at ground level. Similarly, 1 Spring Street was a very late example of a purpose-built corporate headquarters in Melbourne's CBD, a theme which had driven building from the late 19th century through key modernist projects of the 1940s-1960s. Executed at a time when the risk and cost associated with high rise tower construction had become too great and specialised for corporate entities to undertake themselves, 1 Spring Street was atypical of the period and a unique outcome of the resources and preoccupations of Shell Australia and the agreement it struck with the developer Grollo.

However, 1 Spring Street is an unequivocally fine expression in a late twentieth century high rise tower in Victoria of design principles identified by the early European modernists and refined by the architect Harry Seidler in his work across Australia and at select international projects. Building on important advances in tower architecture and structural engineering developed by Seidler in major 1960s-70s

projects (most prominently the Australia Square and MLC Centre towers in Sydney), 1 Spring Street was the third of four realised office towers designed by Seidler in the 1980s which share a consistent design language and expression of a set of core architectural principles espoused by the architect. The tower and the development in aggregate are resolved to an unusually fine aesthetic quality, and the structural, spatial and aesthetic principles adopted by Seidler serve to make legible the structural characteristics of this class of place. The quality of the building's execution was recognised at the time in national and Victoria chapter awards from the RAIA (1991), as well as a commendation from the Association of Consulting Engineers Australia (1989).

No. 1 Spring Street also fits the general description of a 'highly intact' example of a late modernist office tower, as would generally be expected of a building just three decades old.

It should also be acknowledged that there has been an evolution in the function and uses of 1 Spring Street as a consequence of its vacation by Shell Australia in 2002. Unlike comparable developments of late period modernism, which were most typically designed to house a flexible roster of commercial tenancies, 1 Spring Street was originally delivered as a corporate headquarters for a single tenant (with a small fraction of the available office space let to other tenants), then adapted after 2002 to house general tenancies throughout. Although the impact on the building's external presentation has been minor, this change in use has had implications for the condition and relevance of the complex's internal amenities, many of which were specifically programmed and designed for Shell Australia.

In conclusion, it is considered that 1 Spring Street continues to meet the test for significance under Criterion D, as a fine example of a late modernist office tower.

3.3 Aesthetic value

The *Burra Charter Practice Note* provides the following description of aesthetic value:

Aesthetic value refers to the sensory and perceptual experience of a place—that is, how we respond to visual and non-visual aspects such as sounds, smells and other factors having a strong impact on human thoughts, feelings and attitudes. Aesthetic qualities may include the concept of beauty and formal aesthetic ideals. Expressions of aesthetics are culturally influenced.

In considering aesthetic value, ask:

- Does the place have special compositional or uncommonly attractive qualities involving combinations of colour, textures, spaces, massing, detail, movement, unity, sounds, scents?
- Is the place distinctive within the setting or a prominent visual landmark?
- Does the place have qualities which are inspirational or which evoke strong feelings or special meanings?
- Is the place symbolic for its aesthetic qualities: for example, does it inspire artistic or cultural response, is it represented in art, photography, literature, folk art, folk lore, mythology or other imagery or cultural arts?
- Does the place display particular aesthetic characteristics of an identified style or fashion?
- Does the place show a high degree of creative or technical achievement?

Consistent with the above, and with regard to the thresholds set in Victoria for heritage significance at the State level, the *VHR Criteria and Threshold Guidelines* suggest a place should have particular aesthetic characteristics that are visual qualities 'that invite judgement against ideals...', they may relate to 'form, scale, setting, unity, colour texture and material'. To meet the test of state significance these

aesthetic qualities should be appreciated by the wider community or be the subject of critical recognition or acknowledgement of merit.

3.3.1 *A pinnacle expression of Harry Seidler's modernism*

No. 1 Spring Street stands as one of a group of pinnacle works of the architect Harry Seidler, whose practice over five and a half decades placed him at the forefront of the promotion and debates of late modernist architecture in Australia and internationally.

No. 1 Spring Street was one of four 1980s commercial towers designed by Seidler to a consistent aesthetic programme (a fifth, the Capita Centre in Sydney, adopted a much different structural system and composition in response to the details of its site). As a suite, these towers exhibit a consistency of structural expression and design excellence with few parallels at this scale, each delivering not just a technically competent and successful building programme, but an accomplished spatial, structural and graphic outcome.

Each building in this suite is highly expressive of Seidler's architectural principles and incorporate common structural and material solutions that assure a consistently high quality in the delivered outcome. While the most physically modest of the group due to its location and corporate commission, 1 Spring Street is otherwise an accomplished equal of Seidler's other 1980s towers in its aesthetic outcome and demonstration of the architect's signature interpretation of architectural modernism.

In the clarity and integration of its structural solutions and visual effect, in the rich material palette and in the architecture's commitment to engaging the visual and spatial perception of the visitor, 1 Spring Street offers an exceptional interpretation of the modernist mantra of getting the most for the least.

No. 1 Spring Street showcases the aesthetic techniques perfected by Seidler across his career, as detailed in the Design Principles, including the use of tensional compositions and the exploitation of the building's structural requirements to sculptural effect.

The realisation of 1 Spring Street as a *gesamtkunstwerk*, or total artwork, is notable. While it is not unusual for architects to seek creative control and consistency across the external and internal elements of a project, Seidler was particularly adept and committed to realising projects in this mode, where all elements were designed to meet a high standard and to express the visual and spatial principles of the design. In this respect as well, Seidler's approach ran counter to the post-modernist trend in architecture of the period, which had embraced historical and idiosyncratic ornamentation and embellishment and the promotion of visual and spatial diversity across a project. The approach used at 1 Spring Street employs a rich but controlled material, visual and spatial palette across all elements of the place, including both its core features and more peripheral components to deliver an outcome that is consistently expressive of the whole.

3.3.2 *Design Principles*

As was invoked above, 1 Spring Street is the outcome of a carefully orchestrated set of techniques and principles of design developed by the architect over the course of his career. The origins of Seidler's design principles lay in his whirlwind education with emigré Bauhaus masters in the post-war United States, including Walter Gropius, Marcel Breuer and Josef Albers, and a similarly brief encounter with the Brazilian modernist Oscar Niemeyer in 1948. However, this initial education was subsequently honed over five decades of practice in Australia, including key collaborations with the Italian structural engineer Pier Luigi Nervi and with a number of notable American artists whose explorations of geometric form and techniques of visual composition followed in the modernist tradition.

By the 1980s, Seidler had assembled a largely unrivalled understanding of visual and spatial perception, structural innovations and construction methodologies, and expressed that understanding through a

principled approach to design that can be found across his projects. An understanding of these principles allows the aesthetic qualities of 1 Spring Street as a heritage place to be better understood.

The following is a condensed summary of the principles from *1 Spring Street Statement of Design Principles* (2020).

1 Spring Street was executed as a *gesamtkunstwerk*, a total artwork that served to integrate and extend the modernist architectural programme across the whole of the environment within the development. This was a masterful coordination of the tower's functional and aesthetic design, delivering a consistently high quality of physical and material resolution of elements throughout the site while also elaborating key principles and methodologies that were central to Harry Seidler's interpretation of architectural modernism:

Planning the site's total environment, as expressed in the tower's curvilinear presentation and outlook to the south and east, its setbacks and definition where it meets the ground, the highly resolved internal circulation sequence, and the incorporation of artwork in conversation with the structure's architectural intent.

Integration of building form and function, achieving a sculptural outcome from the rational technique at the core of the architectural modernism, optimising each building's functional economy and revealing this in pursuit of aesthetic expression. These methods included:

- *Elaboration from elemental geometry*, as expressed in both the tower's curvilinear plan and in internal spatial details and sequencing;
- *Marriage of building form, technology and economy*, as expressed in the details of the structural system and external cladding and façade components; and the
- *Harnessing of building systems for sculptural effect*, as expressed in the transfer structure at the Spring Street foyer, the dramatic visual articulation of the façade, and the integration of exhaust systems, boundary screening and load bearing structure at each end of the tower.

An architecture of space and time, building on the logics developed in integrating building form and function to exercise control of the perceptual experience of the architecture across both space and time within the site. Extending lessons from visual theory and modernist sculpture, Seidler's approach achieves its coordinated expression through:

- *Visual and spatial tension*, as expressed in the arrangement of windows and deeper openings in the tower façade, the sequencing of curvilinear partitions and other features within key internal circulation spaces and the external plazas; and
- *Contrast and visual order*, as expressed in the formal arrangement of the tower elevation, details accentuating the effect of light and shadow both on the elevation and in major internal spaces, and the select use of saturated primary colours in the major internal amenities.

3.3.3 Major artworks

Seidler routinely oversaw the commissioning of major artworks as integral components of the architectural design of his projects. As identified in the *1 Spring Street Statement of Design Principles*, these artworks frequently served to interpret the preoccupations of geometry and visual composition embedded in the associated architecture, and were produced by key international artists whose work informed or spoke to Seidler's design principles and modernist commitments.

At 1 Spring Street, the 'Shell Mace' sculpture by American artist Charles O. Perry was commissioned at Seidler's direction and occupies a central position in the entry plaza at Spring Street. The sculpture is a freestanding composition executed in aluminium with a bronze finish. It is created from the intersection of two half-circular planes formed from a sequence of topological ribbons, and served to interpret both

the building's curved structure and the Shell company's pecten logoform. It is one of two major works by Perry in Victoria; with the other situated at the Seidler-designed Ringwood Cultural Centre.

The large-scale mural 'Bathers and Pulpit Rock' by Arthur Boyd is presented on a curved upper bulkhead above the Spring Street foyer entrance. The mural is based on a Boyd painting of the same name completed a few years previously, which is in the collection of the Art Gallery of Queensland, and is executed in vitreous enamel on 30 panels. This mural was not selected by Harry Seidler, but was selected and commissioned by Shell Australia's art committee and accommodated in the design of the Spring Street foyer.

Arthur Boyd (1920-1999) was a Victorian painter whose works achieved national and international acclaim. A third-generation member of one of Victoria's most historically notable artistic families, Boyd depicted the Australian landscape while exploring humanistic themes with classical referents. 'Bathers and Pulpit Rock' is one of a number of large-scale works produced by Boyd; others include the oil on canvas mural 'Australian Scapegoat' (1988) at Monash University, 'The Ascending Christ' (1960) now located in St Mary's Church, Morwell, the 'Great Hall Tapestry in four panels' (1984-88) at the Australian Parliament House, and the ceramic sculpture 'Olympic Pylon' (1956).

3.3.4 *Comment*

No. 1 Spring Street is of aesthetic significance to Victoria (HCV criterion E). This significance is expressed in the architectural form and fabric of major designed elements of the place, namely the tower in its structural form and presentation, the accompanying plazas, internal foyers and multi-level circulation system which serve to interface the tower at ground level.

The design of 1 Spring Street embodies the design principles developed by the architect Harry Seidler across his career and which found particular expression in a series of commercial office towers delivered across Australian capital cities in the 1980s. No. 1 Spring Street is the principal constructed work by Harry Seidler in Victoria; the others being three more modest municipal projects in Melbourne's eastern suburbs.

Other common and corporate amenity areas and more modest elements throughout the place also incorporated bespoke architectural designs and high-quality material finishes in support of the building's realisation as a total work of art.

Two commissioned artworks, the 'Shell Mace' sculpture by Charles O. Perry and the mural 'Bathers and Pulpit Rock' by Arthur Boyd, are integral elements of the place and are of aesthetic significance to Victoria as major works by internationally recognised artists which were commissioned for presentation in a public setting.

The tower received substantial critical recognition on opening, receiving the Royal Australian Institute of Architecture (RAIA) National Commercial Architecture Award and the RAIA (Victorian Chapter) Merit Award for Outstanding Architecture (Commercial New) in 1991, and coverage in *Construction Review* (1989) and *Architecture Australia* (1991).

In conclusion, it is considered that 1 Spring Street continues to meet the test for significance under Criterion E, as a modernist tower building of exceptional aesthetic value, which achieved critical recognition and stands as Victoria's pinnacle built work of Australian architect Harry Seidler. Two major commissioned artworks are integral to the place and also meet the test for significance under Criterion E.

3.4 Significance

3.4.1 Statement of significance

The following statement of significance is an amended version of the statement included as Appendix B to the HCV's 2017 registration determination. The updates principally comprise factual clarifications, recognition of changes to the place which have occurred since 2017, and reference to the design principles which contribute to the aesthetic resolution and significance of 1 Spring Street (as detailed in the *1 Spring Street Statement of Design Principles*). The update also adopts the address as the preferred name of the heritage place, consistent with the heritage registration and the initial address adopted by the HCV in its 2017 statement of significance.

Deletions from the existing statement are denoted with ~~striketrough~~ text, while new text is identified through underlining.

What is significant?

1 Spring Street, Melbourne (former Shell House) comprising an office tower and northern podium, main foyer with Arthur Boyd mural 'Bathers and Pulpit Rock' and external plazas including a large external plaza at the Spring Street corner containing the Charles O Perry sculpture 'Shell Mace'. The building was originally known as Shell House, and is referred to as such below.

History Summary

1 Spring Street ~~Shell House~~ was the third headquarters building erected for the Shell Company of Australia Ltd in Melbourne. Constructed in 1985-89, the building replaced earlier headquarters constructed in 1933 and 1958 and was occupied by Shell until 2002 ~~2003-2004~~. The company commissioned the highly regarded commercial architect and leading Australian modernist, Harry Seidler, to design Shell House. Seidler was trained by Modernist architects in the United States before arriving in Australia in 1948 and throughout his career his work continued to display the ideals of this movement. This included the use of basic geometric shapes, sculptural and simple form, visual expression of structure and generous civic spaces. Seidler continued to explore skyscraper design from the 1960s to the 1990s, producing a series of office buildings in Australia and overseas. 1 Spring Street ~~Shell House~~ is the only example of these built in Victoria, ~~Shell House~~ and won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAI Award in the same year.

Description Summary

Located on a sloping L-shaped site at the south-eastern corner of the Melbourne city grid, 1 Spring Street ~~Shell House~~ is a late twentieth century modernist international-style office tower with side podium, basement carpark and external plazas. The building is a concrete structure with granite-faced lower facades and a repetitive floor construction system of clear span beams of equal length. With an interest in geometry, simplicity of form and clear expression of structure, Harry Seidler designed the building using two counterpoint curved sections to maximise views to the south and east, to accommodate existing underground railway tunnels and to present a commanding entry point to the city. The core of the building, containing lifts and amenities, is located on the off-view north side and the office floors wrap around this core.

The building integrates dramatic level changes for public access from the south, south east and north through a central control point located in the main Spring Street foyer. This foyer is accessed via stairs from Flinders Street or directly from the primary external entry plaza at the corner of Flinders and Spring Streets. The main entry plaza contains a dominant structural and sculptural building pier and a specially commissioned sculpture, 'Shell Mace' by American sculptor and architect, Charles O Perry (1989). The foyer has soaring ceilings, with a mural, 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and sets of escalators which lead to the mezzanine and conference centre level. The conference centre provides access to meeting rooms arranged around a circular light well, an auditorium and a narrow secondary pedestrian plaza entry from Flinders Lane. The mezzanine level provides access to a former cafeteria space arranged around the base of a central light well, ~~with built in seating arranged around the base of the light well, a server and adjoining commercial kitchen.~~

The office tower uses a repetitive floor construction system of clear span beams of equal length and external columns, resulting in a uniform 15 metre wide column-free space from the services core to the external windows. This, along with the accommodation of services within cut-outs at the ends of each beam and the concealment of computer cabling and electrical wiring under a 250 mm access floor, creates an interior aesthetic which is open, light and spacious. All office floors have expansive views to the south and east of the city. The top two floors of the office tower were designed to house ~~contain~~ an executive suite with external terrace garden, garden court and spiral granite staircase between levels. A variety of high quality finishes have been used throughout the building for paving, floor and wall cladding, including Italian granite and travertine, and much of this has been retained.

~~Some changes have been made to the~~ Office floor configurations and fittings, including the executive suite, have been progressively adapted to meet tenant requirements. An internal refurbishment programme was undertaken from 2018-2020, including upgrades to the lifts, core lift lobbies, and amenity levels, and accommodation of new window openings in the tower's façade at Levels 2 and 3.

This site is part of the traditional land of the people of the Kulin Nation.

How is it significant?

1 Spring Street Shell House is of architectural and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Why is it significant?

1 Spring Street Shell House is significant at the State level for the following reasons:

1 Spring Street Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of modernism's the style's most accomplished proponents, the renowned Australian architect, Harry Seidler.

~~Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally.~~

1 Spring Street Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. It is expressive of design principles that Seidler developed over the course of his career, and which contribute to the tower's resolution as a fine example of a late modernist office building. Seidler harnessed building form, technology and economy to derive maximum aesthetic value from the structural systems and economical construction methods that typify this class of place. The planning and realisation of the development to a high material resolution as a 'total work of art' also contribute to its standing and perception as a particularly fine example of the type.

~~Shell House is of architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture. [Criterion D]~~

1 Spring Street Shell House is aesthetically significant as a pinnacle expression of Seidler's modernist design principles and a highly sculptural and visually accomplished architectural outcome. These aesthetic qualities are present in both the tower's external form and presentation and in aspects of its interior design and the multi-level circulation sequence.

~~for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance.~~

Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year.

The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks ~~which complement the architecture and were selected by Seidler for the building.~~ Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988), selected by Shell, and the external plaza sculpture 'Shell Mace'

by Charles O Perry (1989), which was selected by Seidler to be read in conjunction with the building. [Criterion E]

The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally, which has been sustained through ongoing adaptative works which have engaged directly with Seidler's design principles.

4.0 OPPORTUNITIES AND CONSTRAINTS

The following establishes a framework to inform the policies at chapters 5 and 6.

A range of factors influence the development of conservation policies for a heritage place. These include, but are not limited to: the implications of significance; statutory and legislative requirements; the extent and nature of significant areas and elements; the physical condition of a place; existing management regimes; and the needs and requirements of the owners and occupants

4.1 Implications of significance

The Statement of Significance at Chapter 3 provides an overview of the general nature of the significance of 1 Spring Street. A conventional approach, in seeking to understand the implications of significance, is to identify the contribution that individual areas, elements, attributes and fabric make to a place. The HCV hearing committee (in 2017) rejected the idea of hierarchies of significance for 1 Spring Street – for instance, identifying elements that are of ‘primary’ and ‘secondary’ significance – instead promoting a regime for management that is holistic.²⁶ This is consistent with an understanding of the place as a *gesamtkunstwerk*. That is to say, with the exception of service and back-of-house areas of utilitarian form/presentation, all above-ground elements and areas of 1 Spring Street contribute, to some extent, to its ability to demonstrate its cultural heritage significance. This includes areas that have been altered as part of the on-going refurbishment programme (Section 4.2), recognising that those works have been designed with regard to Seidler’s original design principles (see Section 4.2.1).

In seeking to manage the building holistically, the experience of the past three years (since 1 Spring Street was included in the VHR) is instructive. Since then significant change has been delivered at 1 Spring Street without detrimental impact on the site’s significance. Notable examples of physical change approved by Heritage Victoria include the introduction of multiple openings to the podium, the reprogramming of the former cafeteria and the introduction of a café in the main lobby. These changes (part of a major refurbishment programme, see Section 4.2), were required to support the ongoing and evolving uses of the building. All of them were designed having regard for the principles that underpin the planning, presentation and operation of the place (see 4.2.1 ‘Managing the process of change’).

4.1.1 Design Principles as the basis for holistic management

Summarised at Table 1 are the Design Principles for 1 Spring Street, and related attributes.

Table 1 Design Principles, 1 Spring Street

Physical expression(s) of Design Principles	VHR value(s)
<i>Planning the total environment</i>	
No 1 Spring Street as a freestanding, three-dimensional tower with a principal orientation (address) to the south and east. Services are consolidated to the north elevation (Flinders Lane), which has a lower level of articulation.	<i>Criterion D:</i> Importance in demonstrating the principal characteristics of a class of cultural places or objects.
Generous common areas (internal and external), and highly resolved public circulation sequence connecting Flinders Lane with Spring Street, including the external plazas and public artworks	<i>Criterion D:</i> Importance in demonstrating the principal characteristics of a class of cultural places or objects. <i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.

<i>Physical expression(s) of Design Principles</i>	<i>VHR value(s)</i>
(the 'Bathers and Pulpit Rock' mural by Arthur Boyd and the 'Shell Mace' sculpture by Charles O Perry).	
The setbacks of the tower's principal south and east elevations from its street frontages, and the ground level plazas	<i>Criterion D:</i> Importance in demonstrating the principal characteristics of a class of cultural places or objects. <i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.
Integration of terrace gardens within the façade and rooftop plazas	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.
Elements which contribute to the site's delivery as a total work of art, including: <i>Materials palette:</i> polished stone wall claddings and floor surface finishes, reconstructed granite cladding <i>Design details:</i> resolution of amenity components such as landscape of external plazas and roof plazas, major internal amenity spaces and infrastructural finishes at tenancy levels <i>Furnishings and fittings:</i> two major integral commissioned artworks, furnishing suite, granite window upstands, bespoke details in common and amenity areas	<i>Criterion D:</i> Importance in demonstrating the principal characteristics of a class of cultural places or objects. <i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.
<i>Integration of building form and function</i>	
Tower plan: convex and concave forms, with the service core enfolded within the concave (north) wing, creating clear span floor plates of 1,100sqm.	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.
Building systems harnessed for sculptural effect, including the tapered transfer structure at Spring Street, the extended tower end walls and the visual articulation of the façade by use of structure columns, lost form panels and sunshades	<i>Criterion D:</i> Importance in demonstrating the principal characteristics of a class of cultural places or objects. <i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.
The application of curvilinear forms throughout, including the circulation sequence at ground level, the circular skylight in the former cafeteria and 'Shell Mace' sculpture.	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics.
<i>Visual and spatial tension, contrast and order</i>	
The tower comprising an entablature, body and base, with an expressed structure and a 'negative' base (a void over which the tower is 'suspended').	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics

<i>Physical expression(s) of Design Principles</i>	<i>VHR value(s)</i>
Tensional composition as a design device, including the use of sky gardens, sunshades, varied window openings and glazing treatments to break the regularity of the facades, and achieve a visual language that connects the tower's core components – entablature, body and base.	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics
Inverted triangular transfer structure at the entrance to the Spring Street foyer as a monumental object held in tension	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics
Use of curvilinear walls as a device creating spatial tension along the internal circulation sequence	<i>Criterion E:</i> Importance in exhibiting particular aesthetic characteristics

4.2 Refurbishment programme, 2018-20

Since 2018, the co-owners of 1 Spring Street have been undertaking a comprehensive programme of refurbishment to the building (collectively amounting to an estimated \$45 million investment). These works have included lifecycle replacements of major plant and consumable internal finishes; upgrades of obsolete technologies; reprogramming spaces that are no longer required for their original purposes (for instance, the cafeteria and the plant spaces on levels 1-3); and compliance works. A summary of major works is provided below:

- End-of-trip facilities upgraded and expanded to accommodate additional showers
- A new DDA and after hours entry point introduced to the main lobby entrance from Spring Street
- A new café installed within the main lobby at Spring Street
- All common areas upgraded, including the installation of LED lighting
- New chillers/ boilers installed
- Separation of tenancy condenser water system to run independently to base building condenser water system including two additional cooling towers
- Lift motors replaced and lift cars overhauled including the introduction of Destination Control
- Refurbishment of all lift lobbies (except Level 28)
- Refurbishment of tower level bathrooms
- (Level 1) Former cafeteria and kitchen adapted for use as tenancy space, and fitted with new air conditioning equipment
- (Level 2) Former workshop/management office adapted for use as tenancy space
- (Level 2) Conference suite refurbished and fitted with new air conditioning equipment for each meeting room
- (Level 3) Former data centre adapted for use as tenancy spaces, including multiple penetrations to podium at the north-east. New air conditioning and LED lighting installed throughout.

- (Level 3) New access introduced to Level 3 roof plaza from the tower, with additional paving installed
- Bathrooms to all common floors upgraded
- Car park lights upgraded to LED sensor lighting

As a consequence of these works, the building is in generally excellent condition (see Section 4.3.3 for details of known defects and matters not addressed in the refurbishment programme).

A further consequence of the refurbishment works is that an appropriate process for the management of change has been established.

4.2.1 *Managing the process of change*

The *Statement of Design Principles* should be understood as a practical and conceptual basis that can inform the planning and design of future works to 1 Spring Street where alterations to the form, structure and presentation of the building may be required. It may also serve as a guide to understanding the assessed heritage significance of the place, and to consideration of proposed works by statutory officers.

Penelope Seidler is the moral rights owner for the works of Harry Seidler, including the architectural design of 1 Spring Street, and the office of Harry Seidler & Associates continues to operate under her direction. The *Copyright Act 1968* (as amended 2000) conveys certain moral rights to the author; these are described at section 4.5.3 below. Under the terms of the Act, these rights will remain in effect through 2077.

The moral rights owner has asserted a requirement that their consent be sought for alterations to 1 Spring Street, in order to ensure that the architectural and design integrity is upheld. Penelope Seidler, along with the office of Harry Seidler & Associates, and future legal successors can be expected to remain a key voice in managing the design integrity of 1 Spring Street.

Design work for the recent refurbishment programme was overseen by Harry Seidler & Associates, with the work led by Greg Holman. As noted in the *Statement of Design Principles*, Holman has been with Seidler's office since 1980 and was a project architect for two contemporary commercial tower developments designed by Harry Seidler, the Riverside Centre in Brisbane (completed 1986) and QV1 in Perth (completed 1991). Holman has an intimate appreciation of the design principles that underpin 1 Spring Street. His longstanding association with Harry Seidler & Associates also affords him an unparalleled vantage point from which to place the office's work in an historic and thematic context. It is noted that the firm has been engaged to provide advice and design services on adaptive re-use works to many of Seidler's buildings since Harry Seidler's death in 2006, including major refurbishments of common internal and external spaces at several of the firm's other key commercial towers.

The role of Harry Seidler & Associates in overseeing the design of adaptation works required to support the on-going operation of 1 Spring Street has been successful. The changes/interventions have been delivered in a manner that is sympathetic to Seidler's design rationale and *modus operandi*. Although it is conceivable that the manner in which works are designed and the moral rights of the architect are addressed at 1 Spring Street may necessarily evolve in future, from a heritage perspective, it is desirable that the integrity of the design is sustained, and that the sympathetic approach and primacy of the original design principles, typified in the works overseen by Harry Seidler & Associates, is continued.

4.3 **Existing maintenance and management regimes**

Over the first 30 years of occupancy, responsibility for maintenance of the building and its components has resided with the lessee, Shell Australia and its successors. Prior to the end of that leasing

arrangement in 2019, various make-good works were required of the lessee. Responsibility for building and common area maintenance was subsequently returned to the ownership group – as detailed at Section 4.2, a substantial refit has since been undertaken by the owner. In future, lease arrangements can be anticipated to result in varying levels of split responsibility for building maintenance between the owners and tenants.

4.3.1 *Building condition*

As is typical of a high-end commercial building, the build quality and longevity of major components and finishes of the exterior and internal circulation areas at 1 Spring Street is generally excellent. There is a sense among current owners and managers that few major repairs or replacements were required prior to the 2018-19 make-good works and the subsequent refurbishment programme, although certain material defects may have accumulated under lessee management in the years immediately prior to the make-good period.

Make-good works identified in a 2017 report by Bendell²⁷ were extensive but, with the exception of some major plant equipment, addressed largely superficial and consumable fabric, including internal paintwork, bathrooms, and landscaping. A small number of condition issues with stone elements were noted. It is likely that in some cases execution of the works in the Bendell report was a subject of negotiation between the lessee and owners, and a few of the noted condition issues persist, such as damaged granite cladding on external roof parapets at Level 27.

A limited visual inspection was undertaken by staff from Lovell Chen in September and October 2020 in order to understand the observable condition of key heritage elements of the place, including their physical integrity, apparent age and relationship to the building delivered in 1989, and the presence of any notable defects or evidence of deterioration, with major findings reported to the building's owners and managers. Key items noted in the 2020 inspection are as follows:

- Most accessible stone finishes in generally good condition, although there are local issues with traffic damage, local areas of moisture discolouration and exposure to graffiti;
- Correctives are required to address damaged stone cladding on the roof parapet at Level 27;
- Some evidence of corrosion of fixing hardware and internal reinforcement was observed in the concrete roof parapets at Levels 29 and 30; efflorescence was also observed on the external stairs from Levels 27-30. These observations are consistent with previous reports (refer below) and past maintenance to parapet walls and should be addressed through a more detailed structural inspection and repair works;
- Evidence of issues with drainage on service rooftops; and
- Evident health/stress issues with plaza trees, suggesting that the trees should be reviewed by an arborist with experience managing mature trees growing on structure; it is possible that careful amelioration of soil conditions can assist in extending the life of these trees.

Other key areas of the building were not available for direct inspection.

The condition of the reconstructed granite precast cladding and associated elements (including the aluminium sunshades) which make up the majority of the tower facade is not well-documented; a partial inspection using the BMU of four drops on the north and east elevation was reported in 2017,²⁸ but the majority of the external cladding may not have been formally inspected since construction. The precast panels were observed to be in generally good condition, with no spalling identified which would suggest chemical deterioration of the precast mixture and wire reinforcement. Insulated glazing units were also found to be in generally good condition, with no evidence of failure of gaskets or waterproofing.

A streak staining issue affecting windows on the north tower end wall was also addressed in the inspection, the staining is believed to be caused by leachate from overlying concrete/precast components reacting with the glass surfaces. If accurately identified, this would be a particular challenge in the absence of regular cleansing from rainfall, from which this elevation of the façade is largely sheltered. Ultimately it is likely that some number of IGUs on this elevation will need to be replaced due to the staining; a more active cleaning regimen could be employed on this window bank to reduce the rate of further staining caused by deposited material.

Façade condition issues reported in the limited 2017 inspection included superficial panel damage (chips likely sustained in construction), an unsecured mortar infill plug, and superficial corrosion of sunshades and their bolts and brackets. The 2017 inspection report also identified rooftop condition issues, including damaged granite parapet cladding, efflorescence on parapet walls and failure of plaza surface waterproofing, which are consistent with ongoing condition challenges observed on the rooftop levels in 2020.

The condition of key tower structural components, including shear walls, floor beams, and supporting underground structure was also not directly reviewed, and it is not known if these elements have been subject to previous inspection.

4.3.2 *Maintenance approach*

The regime for annual maintenance (currently overseen by CBRE) should continue to include:

- Proactive cleaning, subject to the development of procedures and methods appropriate to the building systems and materials;
- Servicing and inspection works to maintain a state of good repair and to identify emerging issues before they impact neighbouring fabric or areas.
- Repairs undertaken in response to emerging issues and conditions.
- Repair works tracked to identify patterns of failure – i.e. areas where more invasive or adaptive replacements rather than superficial repair may be advisable or necessary in future.
- Renovation of internal tenancy areas in response to occupancy turnovers, generally impacting on non-significant partitions and other internal fabric, again largely permit-exempt (see Section 4.5.1) where these do not involve circulation and common areas, major amenity spaces or the external building envelope.
- Ensuring that the roof-mounted Building Maintenance Unit (BMU) is maintained in safe and operable condition, with access to all elevations of the tower.

No 1 Spring Street includes material and structural systems for which limited data on lifecycles and failure patterns may be available. To better understand and predict future requirements for material refurbishment and replacement of major systems which are integral to the presentation and significance of the building, a periodical inspection programme should be implemented with appropriate expertise. Reporting and works undertaken as a result of this programme should be logged and reviewed periodically.

Longer-term asset management planning should be implemented. While the building and materials are of an impressive quality, in the long term there will be a requirement to undertake the refurbishment of major material and structural systems; the potential cost, visual and heritage sensitivities, and methodological challenges of undertaking certain conceivable future works will require considerable advance planning.

For these reasons, asset management systems should incorporate heritage requirements where relevant to sound management decisions. For instance, the inclusion of 1 Spring Street in the VHR introduces obligations and cost considerations with respect to replacement of material finishes and front-of-house systems in the common areas. Maintenance and operational planning should incorporate this consideration, and should not treat material systems (particularly stone cladding and flooring) as consumables, but as permanent assets requiring conservation and protection from damage. Other considerations for longer-term management include:

- Predictable requirements to refurbish or replace building systems, common area finishes, waterproofing and external envelope components on a generational or longer basis will create challenges for reinstatement and like-for-like replacement of significant elements of the place
- Replacement of elements and services affected by technological obsolescence (i.e. mechanical systems and lighting), which in some cases need to be managed through an understanding of the original design principles and resolutions
- Stone finishes, although performing well so far, can be expected to suffer losses from ongoing use and exposure to the forces of deterioration; requiring replacement either from stockpiles or from original quarry sites or suitable alternative supply sources.
- The long term performance of the precast cladding is uncertain, and when replacements are required a suitable methodology for restoring what were originally lost form elements will need to be developed
- Known issues with respect to waterproofing and material integrity of roof slabs and balustrades require active monitoring; with an anticipated future requirement to undertake at least a partial reconstruction of some roof elements

Due to the nature of the building and its aesthetic values, any future requirement to deviate from the originally supplied material due to unavailability of replacements will require considerable management and statutory effort.

Current stockpiles of matching stone held on site are limited, and in most cases procurement of new European and Indian-source stone can be anticipated to require long lead times, custom orders and additional effort to colour match or resolve issues where the stone quality cannot be matched. For these reasons, an asset management plan should provide guidance for decisions to invest in conservation works to existing stone surfaces, refurbish existing materials where removal is required for access or repair, and to implement a materials management strategy for any major future works. Such a strategy could include, subject to careful economic and best practice consideration, recovery and storage of any dismantled materials, and stockpiling of additional matching stone when procurements are undertaken.

4.3.3 *Building science*

The materials systems and palette used by Seidler included extensive external use of polished stone and precast (reconstructed granite) elements, with the latter employed both as a cladding and as a load-bearing element. As discussed above, these repeating external envelope systems have generally performed well to date, with few known issues that would present a future risk to the presentation of the building. However, it may be appropriate to undertake a full inspection of the tower exterior to better qualify or exclude the risk of developing material issues on unreviewed sections of the façade.

Drainage, waterproofing and reinforced concrete corrosion issues affecting tower rooftops and parapet walls should be actively addressed through specialist inspection and repairs in order to avoid further

deterioration affecting other tower components. The staining issue affecting certain upper level glazing units should continue to be monitored and addressed through an active maintenance regime.

Known issues with corrosion of sunshades and external balustrades should be monitored. Where a requirement to refurbish or replace these components is identified in future, additional planning will be required to ensure that the overall presentation of the building is maintained.

The availability of colour-matched Grey Granite to replace external cladding on the lower levels (and select upper tower locations) was tested in recent adaptation works and adequate product was apparently available from overseas suppliers. New Porphyry stone was also available to be sourced in small quantities and delivered in the required colour range. Despite those recent experiences, in most cases, an approach prioritising in-situ maintenance and the refurbishment and reinstatement of existing stone is preferable from a heritage management perspective as both a cost control and a method for avoiding the risk that replacement material will be visually distinctive.

The feasibility and cost of reproducing matching precast panels of reconstructed granite has not been tested, and represents a long-term risk to the aesthetic presentation of the tower should the life expectancy of the precast system be reached and failures begin to present themselves.

4.3.4 *Tenant responsibilities and holistic management*

For most of the last thirty years, 1 Spring Street's aesthetic qualities were managed with a varying level of commitment by lessees under terms of the whole-of-site lease. Following the conclusion of the 30-year lease, a new regime exists where the building ownership has a more substantial stake in the building's operational and strategic management (which must now successfully manage statutory heritage requirements in addition to all the other applicable considerations). However, the nature of the current leasing arrangement is understood to be such that current tenants are likely to undertake planning of future works which will have ramifications at a strategic level and with regard to the statutory requirements of the Heritage Act.

Just as the original design of 1 Spring Street embodies a holistic commitment to total planning and material resolution of the site, it is appropriate that a holistic approach to heritage management should also be implemented. This will require coordination between landlord and tenant on works planning and design in order to ensure the value of the place as a whole and of individual components is effectively considered.

The building management has established a Tenancy Fit-out Guidelines document for 1 Spring Street (reviewed version dated 2 March 2020). This document should be expanded to address heritage conservation and management considerations, including:

- Summary of the building's heritage significance, including valuable internal fabric in both common amenity (ie. concourses and lift lobbies, external areas) and tenant-controlled areas (ie. former cafeteria and conference centre, and the granite window upstands and drop ceilings within tower levels)
- Statutory requirements under the Heritage Act
- Procedures for planning works where a Heritage Act approval may be required
- Procedures for notifying the moral rights owner where alterations are proposed.

Where appropriate, the tenant should be brought into conversations on heritage management at an early date. Tenant-directed planning and design should interface with statutory requirements, the Statement of Design Principles, and the policies of this CMP where there is a potential for works to extend beyond typical tenancy spaces and impact fabric with a heightened significance or sensitivity.

4.4 Commercial performance

At a general level, there are few constraints as related to the commercial performance of the building. No 1 Spring Street is a fit-for-purpose 'A' grade office with 1,100-square-metre clear-span floor plates accommodating large commercial and institutional tenants. In the past, penetrations have been made to permit installation of internal stairs between levels, revealing a desire in some cases for greater operational connectivity (it should be noted that such works would now require a heritage permit).

The common areas are generous, and end-of-trip facilities were recently renovated and expanded in response to demand.

It is noted that the circulation sequence is relatively complex. In this regard, DDA improvements were made c. 2019 but further review may be required in future.

4.4.1 *Bespoke amenities*

Major internal facilities

Shell's corporate programme included substantial amenity areas both from Lower Ground to Level 3 and on Levels 27 and 28 of the tower. The lower amenities included the conference centre, theatrette and cafeteria, as well as additional smaller service rooms and recreational amenities. Levels 27 and 28 accommodated executive amenities into the Chairman's office, board room and executive dining rooms. Many of these corporate amenities have since been adapted for other uses or tenantable spaces.

The theatrette is believed to have been under-utilised in recent years (the major noted use has been for cyclical Fire Warden training). The conference centre incorporates a degree of flexibility through retractable partitions, but its layout and upper ground level location may constrain its effective utilisation. Removal of the cafeteria fit-out has created additional flexible space which may accommodate new formats of meeting and break-out spaces. All of these spaces have now been included in the building's principal tenancy, with implications for their use and management in future.

Level 27 and 28 were not fully implemented as the integrated executive suite originally envisaged by Harry Seidler, although a continuous common area adjoining the lift lobbies was delivered as seen in presentation photographs made in 1989. These levels have been substantially refitted to accommodate separate tenancies after 2002, and outside of the travertine-clad service core contain only limited original elements in their internal partitioning and fabric; the large curving internal stair between the two levels standing as the other main exception. There is an anticipated need to continue managing these spaces to support the requirements of current tenant(s), however effort should also be made to make best use of the format of these levels and their relationship to adjacent roof plazas (refer below).

External terrace landscaping on roofs and balconies

The tower incorporates substantial outdoor terrace areas which are a key element of the 1 Spring Street design. These include the major roof garden areas on Levels 27 and 28, as well as smaller recessed balconies at various levels. Both types of element are presently off-limits to tenant access due to compliance issues relating to balustrade height; leading to these key elements of the tower design being underutilised or non-functional.

In addition to the economic cost of maintenance of unusable landscape features, from a heritage perspective, the ability to use external areas which were a major feature of the original tower design would ideally be restored.

The Level 3 roof plaza was also effectively unused throughout much of the building's operational life due to a lack of regular access (it was only accessible via a fire door on Level 3, as well as by a gated fire stair from the north plaza). The adaptation of Level 3 (former Shell mainframe) as a tenancy area with a new

access to the roof plaza offers a more regular potential use of this area; however what portion of the building's occupancy will have access to this external area is yet to be determined by the tenant.

4.5 Statutory obligations

No 1 Spring Street is subject to the provisions of the following:

- *Heritage Act, 2017* (Victoria)
- *Planning and Environment Act, 1987* (City of Melbourne Planning Scheme) (Victoria)
- *Copyright Amendment (Moral Rights) Act 2000* (Commonwealth)
- Building Code of Australia
- *Disability Discrimination Act, 1992*

4.5.1 *Heritage Act 2017* (Victoria)

The *Heritage Act 2017* is the Victorian Government's key piece of (non-Indigenous) cultural heritage legislation. It provides a legislative framework for the protection and conservation of places and objects of cultural heritage significance in Victoria. The Act identifies and protects heritage places and objects that are of significance to Victoria, including: historic archaeological sites and artefacts; historic buildings, structures and precincts; gardens, trees and cemeteries; cultural landscapes; shipwrecks and relics; and significant objects.

As well as establishing the Victorian Heritage Register (VHR, see below), the Act also establishes the Heritage Inventory, an inventory of sites assessed to have potential to yield sub-surface artefacts of significance. No. 1 Spring Street is not included in the Heritage Inventory and, given the extent of disturbance to the site and its setting, has little to no potential to yield sub-surface artefacts of significance.

Victorian Heritage Register

No. 1 Spring Street is included in the VHR, maintained by the Heritage Council of Victoria under *Heritage Act 2017* (H2365). Permits are required from Heritage Victoria for subdivision, new buildings and works, unless specifically declared to be exempt under the *Heritage Act*. The extent of the registration is shown at Figure 61 and includes:

1 Spring Street, Melbourne – all of the place shown hatched on Diagram 2365 encompassing part of Lot 1 on Title Plan 800196 and of Lot 1 on the Title Plan 841342 (but not E-8). [*Victorian Government Gazette* G 26 29 June 2017 1389].

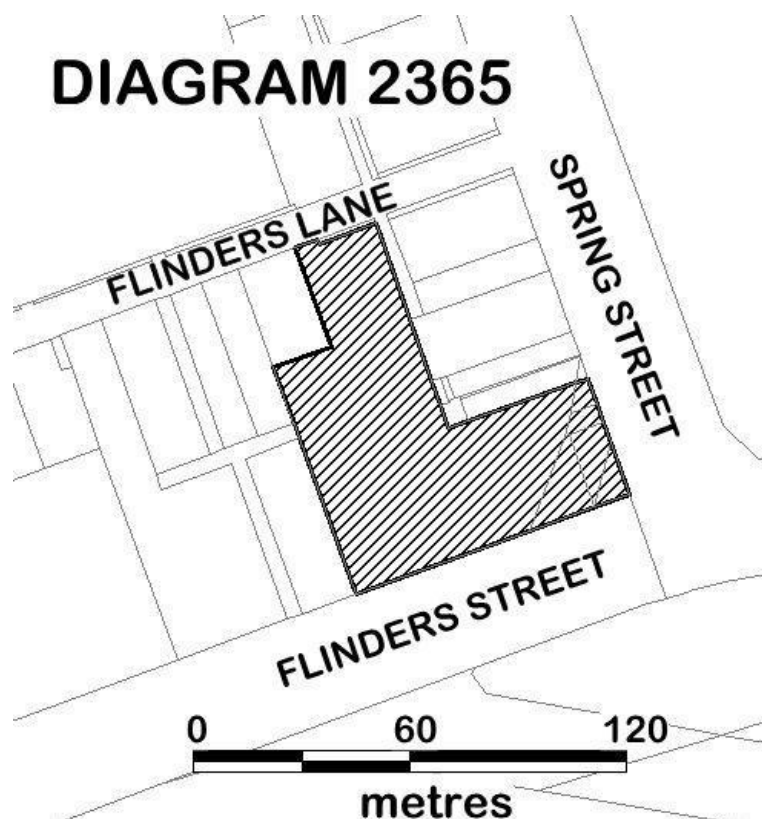


Figure 61 Diagram 2365 showing the extent of registration for 1 Spring Street (the hatched area)
Source: Victorian Heritage Database

Permit policy

The VHR entry for 1 Spring Street includes the following 'permit policy':

Preamble

The purpose of the Permit Policy is to assist when considering or making decisions regarding works to a registered place. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place.

The extent of registration of Shell House in the Victorian Heritage Register affects the whole place shown on Diagram 2365 including the land and building (interior and exterior), but excluded certain easements, as referred to in the recorded extent of registration. Under the *Heritage Act 1995* a person must not remove or demolish, damage or despoil, develop or alter or excavate, relocate or disturb the position of any part of a registered place or object without approval. It is acknowledged, however, that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director, Heritage Victoria for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a

place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a permit exemption is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under s.42 of the *Heritage Act*) or after registration (under s.66 of the *Heritage Act*).

It should be noted that the addition of new buildings to the registered place, as well as alterations to the interior and exterior of existing buildings requires a permit, unless a specific permit exemption is granted.

Conservation management plans

It is strongly recommended that a Conservation Management Plan is developed to manage the place in a manner which respects its cultural heritage significance.

Permit exemptions

The VHR entry for 1 Spring Street includes 'general' exemptions, which are applied to all registrations, as well as a number of 'specific permit exemptions', which are tailored to the registered place. The specific exemptions are transcribed below.

Specific permit exemptions

Exterior

Repairs and maintenance which replaces like with like.

Removal, replacement, repair or installation of building and fire services in a manner that does not affect the cultural heritage significance of the place.

Repair or replacement of water proofing in a manner that does not affect the cultural heritage significance of the place.

Maintenance of plazas, walls, garden beds and other landscape elements.

Repair or replacement of existing glass including glass walling, windows and doors (revolving, fixed and hinged).

Interior

Painting of previously painted walls and ceilings.

Installation, removal or replacement of carpets and/or flexible floor coverings.

Demolition or removal of partition walls, suspended ceilings, screens, doors, built-in cupboards, computer and office fitout and equipment and the like.

Refurbishment of existing bathrooms, toilets and kitchens including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall tiling and floor coverings and the like.

Removal of concrete slabs in wet areas provided there is no damage to or alteration of original structure or fabric.

Installation, removal or replacement of all information technology, communication, security and cleaning infrastructure and equipment, including electric clocks, public

address and speaker systems, detectors, alarms, lights, emergency lights, exit signs and the like.

Installation, removal, repair or replacement of building and fire services in a manner that does not affect the cultural heritage significance of the place.

Repair or replacement of lifts and escalators.

Installation, removal or replacement of way-finding signage and signage relating to building security and the identification of tenants. Installation of new signage must be readily reversible without damage to original fabric of significance.

The installation and relocation of lightweight partitioning to allow for meetings rooms, offices, staff kitchenettes and the like.

All works in the basement excluding works to the internal structure required to support the building.

Works applications

‘Works’ requiring a permit from Heritage Victoria are identified as follows:

- Building extensions, constructions, interior works (where not addressed in the exemptions above), demolition or relocation of buildings and structures, changes of colour schemes and signage
- Construction of new buildings and garden structures such as fences or decks, pathways and driveways, and changes of materials
- Works to registered trees and gardens which are not regular maintenance works
- Excavations at registered sites or damage or alteration to an archaeological artefact
- Relocation, repair and conservation treatment of objects²⁹

Where a permit is required, an application is made to the Executive Director (ED) of Heritage Victoria which includes an application form, application fee, property title, heritage impact statement, architectural drawings and any other relevant information which will assist in the assessment of the application. The following matters to be considered in determining applications are identified at Section 101 of the *Heritage Act 2017*:

- (2) In determining whether to approve an application for a permit, the ED must consider the following—
 - (a) the extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object;
 - (b) the extent to which the application, if refused, would affect the reasonable or economic use of the registered place or registered object;
 - (c) any submissions made under section 95 [*s. 95 refers to written submissions received during public notice of an application*] or 100 [*s. 100 refers to submissions received as part of the referral process to responsible authorities and municipal councils*];
 - (d) if the applicant is a public authority, the extent to which the application, if refused, would unreasonably detrimentally affect the ability of the public authority to perform a statutory duty specified in the application;
 - (e) if the application relates to a listed place or to a registered place or registered object in a World Heritage Environs Area, the extent to which the application, if approved, would affect—

- (i) the world heritage values of the listed place; or
 - (ii) any relevant Approved World Heritage Strategy Plan;
- (f) any matters relating to the protection and conservation of the registered place or registered object that the ED considers relevant.
- (3) In determining whether to approve an application for a permit, the ED may consider—
 - (a) the extent to which the application, if approved, would affect the cultural heritage significance of any adjacent or neighbouring property that is—
 - (i) included in the Heritage Register; or
 - (ii) subject to a heritage requirement or control in the relevant planning scheme; or
 - (b) any other relevant matter.³⁰

The ED has a statutory timeframe of 60 days in which a permit application must be processed, however, an additional 60 days can be granted by the Heritage Council – an extension of time typically occurs for complex applications. The initial 60-day timeframe may be extended if additional information is requested, at which time the ‘clock’ stops until that information is provided. If the proposed works could have a detrimental impact on the significance of the place, the permit application may be advertised in a local newspaper and by way of signs at the subject site. The application would be advertised for a duration of (a minimum of) 14 days and interested parties are invited to provide submissions in relation to the proposal.

The permit application would also be referred to the Responsible Authority (generally the local Council) for comment. The *Heritage Act 2017* formalises arrangements for referral of permit applications to relevant councils or responsible authorities and requires the ED, Heritage Victoria, to consider any submission in relation to these referrals in determining permit applications.

Following advertising and comments from the Responsible Authority, the ED will assess the application, and if the proposal is appropriate a permit is issued. If a permit application is refused or an applicant does not agree with the conditions imposed on the permit, there is an avenue of appeal to the Heritage Council of Victoria. The appeal must be lodged within 60 days of the ED’s determination.

If the proposed works are minor in nature and/or do not affect areas of heritage significance, it may be possible to apply for a permit exemption under Section 92(3) of the *Heritage Act 2017*. In this instance a formalised permit application process is not required, however detailed correspondence and documentation is still lodged with Heritage Victoria to enable the proposal to be assessed.

4.5.2 *Planning and Environment Act, 1987: City of Melbourne Planning Scheme*

Heritage places of local significance are identified in the local Planning Scheme and protected through a Heritage Overlay. Local Government Authorities are responsible for issuing planning permits for the use and development of heritage places under the *Planning and Environment Act 1987*. The relevant planning scheme under the *Act* is the City of Melbourne Planning Scheme, which identifies the zoning for the site and applicable overlays. No. 1 Spring Street is included as a site-specific Heritage Overlay (HO1235) in the Planning Scheme, consistent with its Heritage Victoria registration.

Pursuant to the Heritage Overlay provisions at Clause 43.01-2, no permit is required to develop a heritage place which is included in the VHR. This is on the basis that the Heritage Victoria is the responsible authority for heritage issues on the site; all works at the site are subject to the permit

requirements of the *Heritage Act*. It is noted, however, that all applications made to ED, Heritage Victoria, are required to be referred to the local Council for comment. Further, Section 101 (3)(a)(ii) of the *Heritage Act* allows the ED to consider potential impacts on the cultural heritage significance of any adjacent or neighbouring property that is subject to a heritage control. In the context of 1 Spring Street this means that the ED may consider the impacts of future works at the subject site.

Heritage places adjacent to 1 Spring Street are Milton House (HO637, and included in the VHR, H582) and Hotel Lindrum at 26-30 Flinders Street (HO1034), see Figure 62. Other heritage places in the vicinity include the Flinders Lane East Precinct (HO1286, see Figure 63) and Treasury Gardens (HO9177, VHR, H1887).

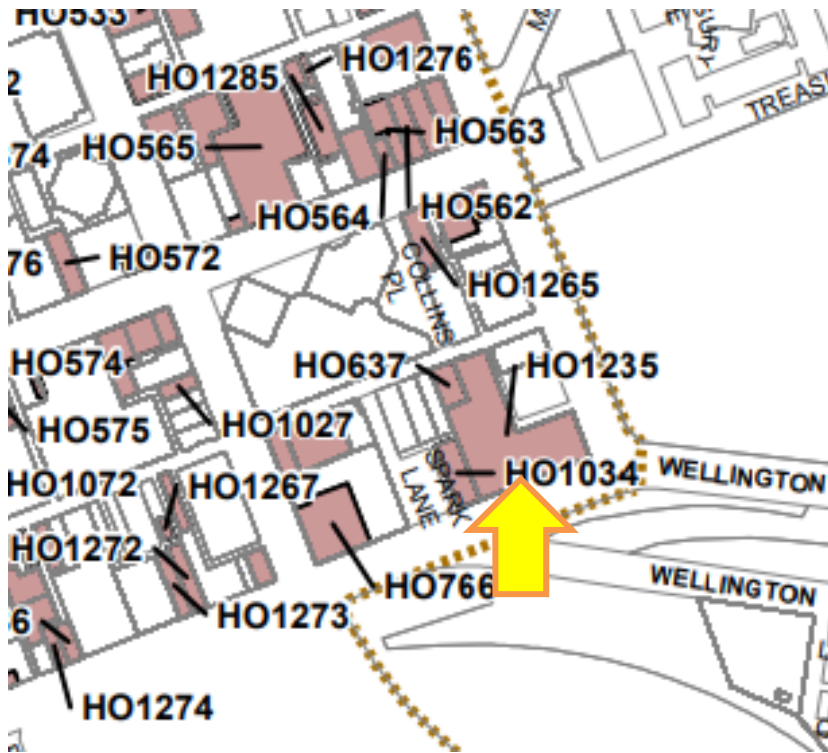


Figure 62 Melbourne Planning Scheme map 8 HO2 (part) showing individual heritage overlays, with 1 Spring Street indicated
Source: Melbourne Planning Scheme online

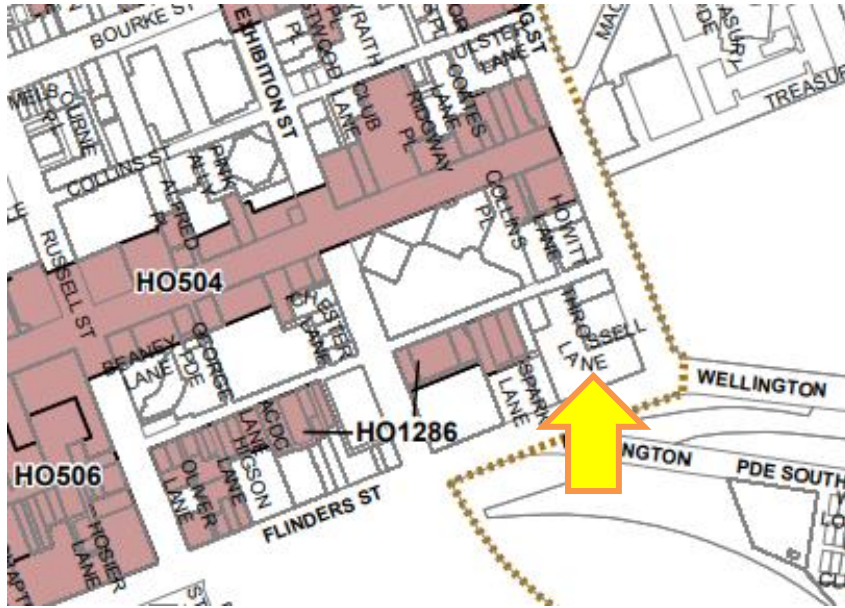


Figure 63 Melbourne Planning Scheme map 8 HO1 (part) showing adjacent heritage precinct areas, with 1 Spring Street indicated
Source: Melbourne Planning Scheme online

4.5.3 Commonwealth Copyright Amendment (Moral Rights) Act 2000,

As noted above, Penelope Seidler, widow of Harry, holds moral rights to the architectural design of 1 Spring Street under the *Australian Copyright Act 1968* and the *Copyright Amendment (Moral Rights) Act 2000*.

Under the provisions of the Act, including Section 195, notice must be given to Penelope Seidler and any future moral rights owner regarding proposed alterations to the place, and an opportunity granted to consult in good faith with the owner about the change, relocation, demolition or destruction.

4.5.4 National Construction Code (BCA) compliance & Disability Discrimination Act, 1992

The recent age of the 1 Spring Street development means that major deficiencies in code compliance are not anticipated. Some code and DDA compliance works have been implemented in the recent refurbishment programme, and some other compliance issues are known (ie. balustrade heights in the sky garden and rooftop terraces; materials containing asbestos) and should be addressed when feasible.

Where not addressed within the existing permit exemptions in the heritage registration, compliance works can be expected to require heritage approvals, and must be handled sensitively and with design intent where they would affect significant internal and external fabric and spaces.

Ongoing asset management and the planning of future works should continue to account for compliance with BCA and DDA requirements, including:

- Evolving understanding of hazardous materials
- Revised standards for seismic compliance
- Energy performance standards
- Fire protection requirements
- Universal access

4.6 Further development potential

Having regard for the heritage significance of 1 Spring Street, as well as future requirements to sustain the conservation of the place in future, there is an acknowledged interest on the part of the owners to contemplate further development of the property. A proposal to construct a second tower on the property is in preparation in 2020.

As delivered, and as compared to subsequent developments on adjacent properties, the 1 Spring Street tower is understood to have represented an ‘underbuilding’ of the site, driven by Shell’s program brief and the agreement it had struck with the developer, Grollo Group. A different 1980s client may have pursued a denser build-out of the site, including further development at Flinders Lane; this is known to have also been the preference of Melbourne City Council’s planners and design review panel at the time.

The heritage significance of the 1 Spring Street tower, as recognised in its registration under the Heritage Act, means that the capacity of the property to accommodate further development is restricted. Any capacity to accommodate further commercial development on the property is essentially limited to the north plaza adjoining Flinders Lane.

Notwithstanding that a further development of this part of the site could be envisioned, the plaza and adjoining single-storey amenity pavilion have been understood to be of heritage significance, delivered as part of Seidler’s total design of the site (refer Figure 64 and Figure 65). They contain elements expressive of the 1 Spring Street design principles, and which contribute to the site’s recognition as a fine example of a late modernist commercial tower.

Elements of significance include the material systems (which have been employed holistically across the site, including the other ground-level and rooftop plazas), and in particular the public circulation sequence connecting Flinders Lane to Spring Street. Despite its status as the tower’s secondary or rear elevation, the impact of any proposed development on the northern presentation of the tower would also need to be carefully considered and modulated.

The capacity of this area to accommodate further development is also constrained by the separately registered Milton House, which stands to the west of the Flinders Lane plaza and was included in the 1980s development.



Figure 64 View of northern plazas and Milton House from Tower Level 15



Figure 65 View south from Flinders Lane across the northern plaza to the level 2 concourse entry, with the level 3 roof garden balustrade and the tower's service elevation in background

5.0 MANAGEMENT POLICIES

Policies and management guidelines for 1 Spring Street are arranged as follows:

- *Chapter 5*: Overarching management policies, which includes, but is not limited to, a policy basis, principles for management and the approach to change, and other issues related to the ongoing management and use of the place from a heritage perspective; and
- *Chapter 6*: Conserving the building and site, which identifies regimes and recommendations for the conservation of areas and elements that contribute to the significance of 1 Spring Street (*note*: management recommendations for service and back-of-house areas are included in Chapter 5).

5.1 Policy basis

The policies for 1 Spring Street are framed to address the following overarching objectives:

- ensuring that the cultural heritage significance of 1 Spring Street is maintained and understood, including, but not limited to, the valued aspects of its planning and presentation and the integrity of the original design of the place by Harry Seidler;
- providing guidance for the ongoing maintenance, conservation and management of 1 Spring Street, including the identification of opportunities and constraints on future works and change;
- promotion of the 1 Spring Street Statement of Design Principles (2020) as a tool for understanding the architectural significance of the place and for the management, planning and evaluation of change;
- recognising that 1 Spring Street is a building whose significance can be supported through ongoing, high value use and occupation;
- identifying threats to the place's cultural heritage values;
- ensuring that ongoing maintenance and future change is consistent with Burra Charter principles, and in accordance with statutory heritage obligations; and
- providing a policy framework that is easily understood and consistent in its approach.

5.2 Overarching policies

5.2.1 Burra Charter

(Policy 1) The conservation and management of 1 Spring Street should be carried out in accordance with the principles of the *Burra Charter* (2013)

When assessing the suitability of proposed works at 1 Spring Street the principles of the *Burra Charter* and its practice notes should be referenced. These principles provide guidance on the conservation and adaptation of places and elements identified as being of cultural heritage significance. Definitions of terms used in the *Burra Charter* are at Section 1.5 of this CMP.

5.2.2 Holistic management

(Policy 2) The owners of 1 Spring Street and other entities responsible for its management should adopt an integrated, long-term and holistic approach to site management. Short-term and/or poorly coordinated management and planning presents a threat to the design integrity of the place.

Risks arising through a failure to manage the place holistically, and to plan for its future, may include:

- Unintended impacts that result from cumulative change across a variety of localised interventions and/or reactive maintenance;

- Future constraints on the feasibility of generational refit programmes due to material shortages or other factors; and
- Preparation of planned works or interventions that are unaligned with the *1 Spring Street Statement of Design Principles*, with heritage best practices and with statutory expectations.

These risks may be addressed, and the above policy implemented, through the adoption of an asset management strategy that projects five or more years into the future.

5.2.3 *Conceptual integrity: the primacy of the Statement of Design Principles*

(Policy 3) The *Statement of Design Principles* for 1 Spring Street should be accepted as the foundation for the management of the building's design integrity.

The *Statement of Design Principles* synthesises the conceptual essence of 1 Spring Street and describes Harry Seidler's approach to its design. Proposals for future change should have regard for the *Statement of Design Principles* (2020) and the recommendations of this CMP.

5.2.4 *Compliance with legislation*

(Policy 4) The co-owners should comply with all applicable legislation, including the *Heritage Act 2017* (Victoria).

Statutory obligations pertaining to heritage legislation that applies to 1 Spring Street are summarised at Chapter 4 (Section 4.5). These obligations should be observed by the current and future owners of the building.

5.2.5 *Adoption and review*

(Policy 5) This CMP should be adopted by the co-owners as a key reference for the management of 1 Spring Street from a heritage perspective.

This CMP is intended to be an active tool for the conservation and management of 1 Spring Street. For this to happen it needs to be adopted by the co-owners, and entities responsible for the management of the place. The document should inform all approaches to care and maintenance, and all proposals for change, so that the cultural heritage values of 1 Spring Street are placed at the heart of decision-making.

(Policy 6). The heritage significance of 1 Spring Street, statutory obligations and relevant guidance from this CMP should be included in tenant inductions and the Tenant Fit-out Guide, as a means of facilitating engagement with this report.

By necessity, this CMP is a complex and technical document. While effort has been made to make it accessible to non-specialist readers, it is recognised that there would be merit in preparing short documents for targeted end users – including, but not limited to, commercial tenants and contractors – to optimise the potential for the document to be actively applied as widely as possible.

(Policy 7). This CMP should be reviewed and updated on a regular basis, desirably every five years, consistent with best practice.

The on-going relevance of the CMP will require the document to be reviewed in future, to take account of changed priorities, changing perceptions of value and external influences. A key consideration in undertaking a review of this CMP will be to incorporate any new information that comes to light, particularly where there is the potential for the new information to result in a reassessment of values.

Other triggers for a review of this CMP would include major physical change to the place, and instances where major change occurs as a result of an accident or misadventure (for instance, vandalism or fire).

5.3 Remedial works and cyclical maintenance

5.3.1 Maintenance and lifecycle works

(Policy 8) The co-owners of 1 Spring Street should budget for the ongoing maintenance of 1 Spring Street.

Maintenance addresses all existing components of the place, including fabric and setting. Introducing new elements (such as new structures) or changing and adapting the existing building are not matters of maintenance and are addressed in policies and recommendations included elsewhere in this CMP.

Regular monitoring of the condition of significant fabric is also an important aspect of maintenance. With regard to the recommended cyclical inspection and maintenance programme for 1 Spring Street, the following sets out a desirable minimum schedule for cyclical maintenance.

Annual	Roof cladding; the BMU; downpipes; drains and surface drainage; bird-proofing; security and fire precautions; plumbing; lifts; electrical and data cables and appliances; building services; windows and doors.
4–5 years	External walls; external glazing; and integral elements of the building exterior, including cladding systems and sunshades

Further recommendations for cyclical maintenance at 1 Spring Street are set out in Chapter 4 (Section 4.3) and include a recommendation for keeping records of repair works to identify patterns of failure – i.e. areas where adaptive works rather than repair may be required in future.

Regular cleaning, inspections and preventative maintenance should be employed throughout the place, as informed by management experience, industry best practice and asset management planning. Care should be taken in the application of any new chemical product or cleaning methodology to significant material fabric, including the use of new cleaning agents, sealants, weather and anti-graffiti coatings and similar products.

5.3.2 Landscape management

(Policy 9) Landscape areas should be managed holistically to maintain a consistent and attractive setting, pedestrian interface and external amenity for the building.

The three ground-level plazas and three roof garden levels were resolved with a coherent design approach and material palette. Lightweight garden elements are also installed within the ‘sky gardens’, recessed terrace balconies located at a number of tower levels.

Hard and soft fabric

Regular maintenance should be provided to all paved surfaces, planting beds and associated elements. These areas should be managed to maintain the consistency of their presentation, and to ensure their effective use as part of 1 Spring Street’s environmental amenities. In some cases, adaptation of existing landscape and structural features may be required to allow for or rectify continuity of use in these areas.

Trees

Groupings of advanced size trees were installed in 1989 within the Flinders Street and Flinders Lane plazas, implementing Seidler’s design for these spaces but also addressing planning conditions attached to the 1986 permit.

Trees and areas of garden bed are located principally over top of both above- and underground structure, and are likely to experience ongoing (and compounding) constraints in their soil environment and climate exposures and shortened lifespans. This is an unavoidable consequence of the urban plaza

typology. Tree health, and associated soil conditions, watering systems and drainage, should be inspected periodically, with opportunities identified by specialists to make ameliorations extending the lifespans of the existing trees. Where replacement becomes necessary, large advanced stock specimens should be supplied to maintain the effect of these plantings.

5.3.3 Services and plant

(Policy 10) Upgrades of systems, services and plant should seek to minimise (or avoid) physical change to the external presentation of the tower, particularly in views from the south and east.

Planned upgrades of building systems should: have regard for the original structural and servicing arrangement of 1 Spring Street; should avoid works requiring change to the tower's external presentation or significant internal spaces (including the common areas in the lower levels); and should continue to adopt a high standard of delivery for external and common components.

5.4 Planning new works

5.4.1 Managing the process of change

(Policy 11) A systematic approach to planning change should be followed for works and interventions that have the potential to affect elements, areas and fabric of significance at 1 Spring Street.

(Policy 12) Planning of new and adaptive works within the place should have regard for the *1 Spring Street Statement of Design Principles* and for the major visual, spatial and material systems which are integral to the design of the place.

(Policy 13) Advice from qualified design professionals should be sought before any action is proposed or undertaken that could have an impact on significant built fabric at 1 Spring Street.

The capacity for 1 Spring Street to accommodate change in support of operational requirements without detrimental impact on the presentation of the place has been demonstrated over time. Recognising the need for the building to remain competitive, tenant turnover and evolving work practices, further change is inevitable. Critical from the perspective of cultural heritage significance is to ensure that change is considered, systematic, holistic and respectful.

The sequence in developing proposals for change should include:

- *The Design Principles and this CMP:* The heritage management framework developed for 1 Spring Street should be the first point of reference. It should be noted, however that while the CMP seeks to be anticipatory, there are limits to its ability to project, and it cannot resolve the detail of proposals.
- *Design advice:* Seek advice from appropriately qualified and experienced design professionals during the initial planning stages for proposed change, as well as during design development, documentation and construction. The timing of this advice is important. Advice should be sought at the initial stages of planning and continue throughout the process of design development and statutory approvals.
- *Moral rights:* Give notice to the moral rights owner (Penelope Seidler) regarding proposals for change, and provide an opportunity for consultation on the proposals, consistent with the provisions of the *Copyright Act 1968*, and the amendments made to that Act by the *Commonwealth Copyright Amendment (Moral Rights) Act 2000*, notably the provisions of Section 195 of the Act.
- *Statutory approvals:* Seek Heritage Victoria approval, either via a permit (pursuant to Section 101 of the *Heritage Act 2017*) or permit exemption (Section 93).

Opportunities for change to significant areas at 1 Spring Street are set out at Chapter 6.

5.4.2 *Working with the Seidler aesthetic*

(Policy 14) Where change is required, it should seek to maintain, rearticulate or complement the Seidler aesthetic and design principles, dependent on the scale and circumstances of the works. A holistic approach to the planning and material resolution of the 1 Spring Street tower, its external approaches and amenities should be maintained.

1 Spring Street evidences Harry Seidler's numerous preoccupations in the planning and delivery of a total environmental outcome, including provision of

- consistent use of high quality stone finishes throughout the place which serve to reinforce the tower's spatial organisation
- consistent treatment of external and rooftop plazas
- bespoke interior design resolutions for particular program elements, resolved through a consistent logic
- high quality low-intensity lighting treatments (designed by the American lighting consultant Claude Engle)
- high quality or customised resolution of common finishes and hardware, including curved doors, recessed door jambs, and common amenity fittings like ashtrays, telephone cubbies and signage

In many cases, these highly resolved aesthetic outcomes served to extend or accentuate the major design moves, principles and elements. The bespoke, high performance lighting treatments were so valued by Seidler because they were coordinated with principal spatial and volumetric features of the place and accentuated the effect of lighting on user perception of the building's spaces. Similarly, high quality or bespoke treatments were necessary to resolve the other spatial and material arrangements, and to enact core tenets of the modernist project across the site.

Approaches to working with and conserving the Seidler aesthetic in the context of technological obsolescence and requirements for physical adaptation may include:

- Employing Harry Seidler & Associates (as holders of the moral rights, and continuing proponents of Seidler's design principles) either in a design or design review role;
- Undertaking careful analysis of the function, spatial arrangement and logics of original elements and systems prior to undertaking their replacement, with reference to original plans, photography and the Statement of Design Principles;
- Developing a logical response to the Design Principles at the earliest stage of contemplating change within the place, which will serve to guide subsequent planning, budgeting and design development.

5.4.3 *Views and visual relationships*

(Policy 15) Views that support an understanding of 1 Spring Street's architectural significance should be maintained.

No.1 Spring Street was designed to optimise views to and from the south and east. As perceived from these vantage points, the full composition of the tower is evident, comprising an entablature, body and base, with an expressed structure and a 'negative' base. Works with the potential to impede these views, and an appreciation of the tower's tripartite composition, should not be contemplated.

Views from the tower site towards the north were assessed by Seidler to be much less desirable, and the design of the tower was not organised to privilege these views. Functional access to north and north-east views was allowed in the ultimate design of the tower, and was utilised through provision of

limited banks of windows on the north elevation, which provide additional daylighting into the tenant levels. Subsequent high-rise development to the north along Spring Street has further restricted the northern visual arc.

Views from the north towards the tower are also limited by pre-existing and subsequently constructed built form in its surroundings, and were not a primary consideration in the development of the design. While some visual interest exists in the northern façade as a consequence of the material and structural systems employed throughout the tower, this was treated as a secondary, rear elevation and does not evidence the prominent tensional composition and monumental entablature found on the south and east elevation.

5.4.4 Signage

(Policy 16) Signage should not diminish the cultural heritage values of 1 Spring Street.

No. 1 Spring Street was designed without signage applied to the building exterior. External signage for later tenants SAI (c. mid 2000s) and Orchard (c. 2009) was applied to the upper cladding of the south-east elevation. Penetrations to the precast panels indicate where this signage was mounted.

New sky signs should not be applied to the building exterior, in consideration of the architectural significance of the tower's presentation.

Signage for tenants should, in preference, be limited to high quality internal signage in the main lobby, and decals applied to glazed surfaces such as glass partitions at the egress from each level's tower lift lobby. Signage and notice boards should, in preference, not be applied to lift lobby walls; where required, a highly resolved material system should be employed in a consistent format and location on all levels.

In a similar vein, building livery and wayfinding signage should be resolved within a coherent system, and with a high material quality that is consistent with the modernist visual language of 1 Spring Street's architectural design.

5.4.5 External lighting

(Policy 17) External lighting should support the cultural heritage values of 1 Spring Street.

As delivered, 1 Spring Street was equipped with limited external lighting, including feature lighting in the main ground level plazas and entrances. Lighting of the tower is effected principally by its lit interiors, as well as through bounce from surrounding light sources on the tower's reflective exterior.

External lighting should be updated periodically to address technological change and contemporary expectations as pertain to both safe access and the building's night time presentation.

If in future a more intensive external lighting programme is desired, such a lighting design must be developed through the policies on holistic management, conceptual integrity and approach to change laid out above.

In order to support the cultural heritage values of 1 Spring Street, any future external lighting programme should address the *1 Spring Street Statement of Design Principles*, and should be designed to maintain the primacy of the building form and architectural language. Projections, colour treatments or lighting arrangements which compete with the architectural resolution of the 1 Spring Street tower and its expression of the design principles should not be employed. In all cases, external lighting upgrades should be designed to use recessive equipment and to minimise impact to significant material fabric.

5.5 Uses

(Policy 18) The uses of 1 Spring Street should be compatible with the assessed values of the place so that its cultural significance is maintained and conserved

No 1 Spring Street is significant as a representative example of a corporate office tower. It is also significant as a bold expression of Seidler's distinctive design rationale. It is also the case, however, that 1 Spring Street is atypical as an example of a corporate office tower as a consequence of its architectural expression. Its sculpted, curvilinear forms, high quality finishes, absence of branding and generous landscape areas do not immediately betray its corporate origins.

While in preference 1 Spring Street would continue to be used as a commercial office building it is acknowledged that the adaptation of the tower to an alternative use (for instance a hotel or residential apartments) could be contemplated as a compatible use. A considered response to the 1 Spring Street Statement of Design Principles should be developed at an early stage of any conversion in order to assist in avoiding detrimental impact of the building's assessed significance. Other policies with respect to planning and managing change should also be respected in planning such a conversion, including the requirement to consult with the moral rights owner.

5.6 Risk management

(Policy 19) The co-owners and entities responsible for the place should continue to maintain and apply its risk management policies and frameworks. ...

Risk preparedness and management is an important means of protecting and conserving the values of heritage places. While a detailed assessment of risk is beyond the scope of this report, the issues identified below describe potential threats and hazards posed to the physical fabric at the subject site by environmental and man-made factors.

The owners should maintain comprehensive risk management procedures addressing 1 Spring Street and its component assets. Risk management procedures and event responses should account for its heritage significance and the statutory obligations that stem from this.

Table 2 Analysis of risk to 1 Spring Street

<i>Threat</i>	<i>Probability</i>	<i>Response</i>
Vandalism, theft, personal security	Vandalism, theft and threats to personal security are always possible.	Existing security provisions – including security staff and internal and external security cameras – should be maintained and reviewed periodically. Improved techniques for graffiti mitigation should be reviewed and tested periodically in order to reduce long term attrition of ground level stone cladding around the site. If a future requirement is identified for hostile vehicle mitigation, design of such measures should have regard for the CMP policies with respect to management of change.

<i>Threat</i>	<i>Probability</i>	<i>Response</i>
Fire	Always present	Maintain a fire suppression and warning system. Ensure there is an evacuation plan in place, and conduct regular training and rehearsals. Maintain electrical systems in good order. Maintain liaison with fire brigade to regularly test and monitor systems.
Flood	Localised internal flooding, from toilets, sinks and pipe work, is always possible.	Maintenance of wet areas and pipe work is a means of minimising this possibility.
Water ingress	Always possible.	Rainwater goods (gutters, downpipes and sumps) should be repaired (where required), maintained, installed and kept clear. Maintain waterproofing in a state of good repair. Inspect and maintain roofs, windows and doors regularly.
External Envelope Failure	Risks more pronounced after installation, and as existing material systems reach and exceed expected lifecycles.	Inspect external cladding, sun shades, window units and roof parapets for evidence of deterioration in the materials and fixtures on a regular basis.

6.0 CONSERVING THE BUILDING AND SITE

The following sets out recommendations for the conservation of significant fabric, elements and areas at 1 Spring Street. These elements/areas are variously expressive of the principles applied in the design of the place.

The recommendations address conservation in the *Burra Charter* sense, being a broad term that, ‘means all the processes of looking after a *place* so as to retain its *cultural significance*’. As stated at Article 14 of the Charter:

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that *related places* and *related objects* make to the cultural significance of a place.

Consistent with the above, as well as the ‘Burra Charter Process’ – which promotes a sequence of research and analysis as the basis for developing an understanding of the cultural significance of a place and other issues affecting its future – the following identifies key features/attributes that should be understood/retained, and as well as opportunities for change in support of operational viability.

6.1 Tower exterior

Valued attributes

- Freestanding tower on a curvilinear plan form, with an externalised service core to the north and its principal monumental presentation to the south and east
- Tripartite form comprising an entablature, body and base, with expressed structure and a ‘negative’ void at the base over which the tower is ‘suspended’ (note, this tripartite composition is perceptible from the south and east only)
- Detailed articulation of the façade components to realise the design principles
- Sculptural expression of key structural elements, including the transfer column at the Spring Street entrance and the extended screen walls and exhaust vents at the Spring Street and Flinders Street boundaries
- Visual and material qualities of the façade, including the granite and precast cladding systems, precast external structural columns, aluminium sunshades, glazing, and the tensional composition created by the recessed sky garden balconies and lower level windows
- Stepped roof form with outdoor terrace gardens on levels 27 and 28

Opportunities for change

Due to primacy of the tower’s architectural presentation, there is very limited opportunity for change outside of future refurbishment or like-for-like replacement of aging material components. Any change to the form, pattern, rhythm or visual expression of the tower exterior would be highly scrutinised, and would require careful planning through the rubric of the *1 Spring Street Design Principles*.

In 2018-20, the lower tower (levels 2-3) façade was adapted to accommodate additional window openings organised around a new tensional composition consistent with the *Design Principles*, with the design developed by HSA. These works successfully managed the potential for negative impacts to the tower’s primary elevation, integrating the new windows through a commitment to the original principles of the design. They are a model that should be followed in any future adaptation works.

Due to BCA compliance issues, tenant access has been excluded from the sky garden balconies and roof terraces. In preference, those compliance issues would be addressed, and functional access restored to these areas in line with the original design intent.

6.2 Tower entrances and plazas

6.2.1 Main entry (*Flinders and Spring streets*) and east plaza

Valued attributes

- Setback formed by the east and south plazas is crucial to the setting and presentation of the tower's primary elevations
- Sculptural expression of the inverted triangular transfer structure in front of the main entrance
- Sculptural expression of the screen wall and vent forming the north boundary of the plaza
- High quality material resolution and expressed structure in both external plaza and internal lobby
- Major works of public art integral to the expression
- Primary entrance to the tower access control and to the main circulation sequence through the concourse
- Provision of an external threshold space to the main entrance and the building's internal circulation sequence

Opportunities for change

Opportunities for change in the east plaza to Spring Street are limited; its carefully calibrated composition provides a setting for the tower's principal entry and most prominent elevation, and is reliant on the clarity of the Perry sculpture and the form and expression of the main lobby as dominant elements. The presentation of the Spring Street plaza is integral to the significance of the place.

Functional improvements within the east plaza can be contemplated, including replacement or removal of obsolete fixtures (such as the flagpoles) and improvements to the plaza landscaping, provided that the overall composition is respected and conserved.

During the 2018-20 refurbishment works, the former seating area within the lobby was replaced with a café. The café insertion was designed to avoid major material and visual impacts to the space, adopting a complementary material palette and working within the existing spatial arrangement of the furnishing island. A replacement of the two revolving doors from Spring Street with a more accessible leaf arrangement has also been approved but not yet installed. Both were designed with the involvement of Harry Seidler and Associates, who ensured the upgrades were respectful of the design principles.

6.2.2 South entry (*Flinders Street*) and plaza

Valued attributes

- The setback formed by the east and south plazas is crucial to the setting and presentation of the tower's primary elevations
- Sculptural expression of the curved internal screen wall, as well as the structural screen wall and vent forming the west boundary of the plaza
- Relationship to the main circulation route
- High quality material resolution and expressed structure in both external plaza and internal lobby
- Grouped tree planting of high aesthetic quality in addition to its functional purpose (wind abatement) and a notable modern landscape planting within the Melbourne CBD

- Provision of an external threshold space to this secondary entrance and the building's internal circulation sequence

Opportunities for change

Like the Spring Street plaza, opportunities for wholesale change within the south plaza are limited. Functional improvements may be contemplated to the landscape. Where replacement of the plaza trees is required to be contemplated in future (due to deteriorating condition), this would to the extent feasible consist of a like-for-like using advanced stock specimens of the same cultivar. In the meantime, maintenance pruning as required should be conservative in extent and undertaken by a qualified arborist with the objective of extending the planting's useful life and maintaining its aesthetic quality.

Former amenity and service spaces accessed off of Lower Lobby have been progressively upgraded or converted to tenancy areas, a process that can continue as required. Some change to the arrangement, form and footprint of the Lower Lobby could be contemplated provided that its consistency with the design principles is maintained.

6.2.3 North entry (Flinders Lane) and plaza

Valued attributes

- Provision of an external threshold space to the building's main circulation sequence
- High quality material resolution utilising the building's principal material systems
- Considered landscape design consistent with other plazas
- Single-storey screen wall forming east boundary to Throssell Lane

Opportunities for change

The north plaza entry to 1 Spring Street from Flinders Lane was designed and delivered as a suite with the site's other external plazas, employing consistent, high quality finishes and architectural techniques, including the establishment of perimeter screening. As with the other ground and roof-level plazas, it is largely intact to its original 1980s design.

The north plaza implemented Seidler's preference to provide external threshold spaces to all public entrances as areas of respite from cities' narrow public footpaths, and it serves as the northern entry point to the building's internal circulation sequence, a key aspect of the architectural organisation and experience of the place.

In other respects, the north plaza is less relevant to an appreciation of the building's architectural significance: unlike the plazas to the south and east of the plaza, it does not provide a direct setback to the landing of the tower and is not an integral element of the tower's architectural composition and its key views.

Although resolved with high quality materials and largely intact to its original condition, the functionality and utilisation of the plaza as a public landscape is nonetheless limited. Improvements to the functional design and organisation of the plaza may reasonably be contemplated in support of ongoing use of the place, including reviewing its linkage with the adjacent roof garden at level 3 and the furnishings, pedestrian experience and link to the adjacent concourse area. As with other contemplated changes, alterations within the north plaza area should have regard for the policies in chapter 5.

6.3 Main circulation sequence

6.3.1 Open connecting passage via mezzanine and upper concourse

Valued attributes

- Contiguous internal circulation sequence connecting Flinders Lane and Spring Street across three levels
- Expressed presentation of the travertine-clad service core to the internal concourse spaces
- Sequence of curvilinear baffle walls throughout, including the Spring Street lobby glazing, the curved core walls, and especially as presented by the conference centre frontage running the length of the Level 2 concourse
- Transparency of adjacent architecture in amenity spaces
- High quality of material resolution throughout

Opportunities for change

There are limited opportunities for change within the circulation sequence and concourses, relating principally to the furnishing of this route, the accommodation of DDA improvements, and the relationship of the public concourse with evolving use of adjacent amenities in the former cafeteria and the conference centre.

In respect to the amenities, there is some scope for sensitive adaptation of the concourse area, particularly to adapt entry points, doors, ramps and the like along the west wall of the concourse to better support evolving uses. Key aspects of the original architectural design would need to be retained in future adaptations, including the curvilinear partitions and use of transparent glazing providing visual access from the public concourse to the architectural expression of the amenity spaces.

Public access to the concourse during business hours would in preference be maintained. Furnishings within the concourse can be updated to support desired patterns of public and tenant employee usage, although desirably the original furnishing suite or an updated suite with similarly modernist principles would be used.

6.4 Core lift lobbies and amenities

6.4.1 Standard low-rise and high-rise core levels

Valued attributes

- Lift cabs, lobbies and amenities resolved to a high and consistent material standard
- Stone wall cladding in lift cabs serves to continue the materiality of public circulation areas

Opportunities for change

Lift cabs, lobbies and amenities were substantially refurbished as part of 2018-20 works programme, including installation of upgraded DCS technology to all lifts and lift lobbies, replacement of most consumable finishes in the lift lobbies and amenities, replacement of the low intensity ceiling lighting with contemporary technologies, and inclusion of some new contemporary lift lobby and amenity finishes which are distinctive from the original. The works were designed to maintain a consistent experience across all the core lobbies and amenities (excepting those at Levels 27 and 28, refer below) and to be congruent to the modernist character of the original treatments.

It is anticipated that this can continue to occur on a lifecycle basis. In preference, a consistent treatment will be maintained for these areas in line with their original delivery and the current refurbishment.

Scope for greater change within the tower core is generally limited by the structural and services arrangements, including the dual lift services. On the transfer floor at Level 15 (where access is

provided to both lift sets) some amenities are accommodated outside the core; it is possible that similar accommodations could be made on other levels in response to future compliance obligations, albeit at the expense of clear-span tenantable space.

6.4.2 Level 27 and 28 core lobbies

Valued attributes

- Travertine wall cladding to expressed service core and lift lobbies reiterates the treatment of the core at ground level, distinguishing Levels 27-28 and reflecting the tower's external entablature

Opportunities for change

As with the standard tower core levels, the Level 27 and 28 core levels have been addressed in the 2018-20 refurbishment program, albeit with the full retention of the travertine wall finishes.

As detailed below at Section 6.5.4, tenant use of Levels 27 and 28 can be anticipated to continue to evolve. The material distinction of the core wall treatments at these levels should be retained, with the travertine stone cladding maintained to match the treatment of the core and lift lobbies at Ground level.

Levels 27 and 28 were originally delivered with distinctive service amenities. These have already been adapted, and further adaptations to meet the functional needs of contemporary tenancies can be accommodated. In preference, such future accommodations would be managed to avoid concealment or physical removal of the travertine cladding, and to maintain the distinctiveness of the core treatment on these levels.

6.5 Former Shell corporate amenities

6.5.1 Former cafeteria (Level 1)

Valued attributes

- Architectural expression as a major amenity within the development
- Central lightwell and fountain
- Curvilinear plan elements (lightwell, perimeter walls and glazing to concourse, glass block screen walls)
- Transparency to Level 1 concourse / internal circulation sequence
- Visual aspect to south plaza
- Use of primary colours
- Use of granite wall claddings and window seats
- Low intensity lighting (fixture style and pattern)

Opportunities for change

No. 1 Spring Street was delivered with a bespoke corporate cafeteria serving Shell Australia staff, and intended to be the equal of similar facilities in key 1950s-60s corporate headquarters like ICI House and BHP House. Following Shell's departure, the cafeteria function was no longer consistent with the site's contemporary occupancy and was discontinued.

In 2018, permission was granted by Heritage Victoria to undertake demolition of the cafeteria fit-out and to adapt the space in anticipation of future tenant uses. This included removal of the kitchen, servery and banquette seating, and the expansion of the warm shell footprint of the main space (including additional carpeting, new wall finishes and retention of the curvilinear glass block walls as a freestanding element within the space), as well as refurbishment of the original lightwell fountain.

The final programme for reuse of the adapted space by the building's tenant has not been finalised; it is possible that the room will be occupied by new flexible use amenities like meeting and training spaces. Such a use would be consistent with the previous amenity use of this space, its structural and material treatments, and its relationship with the adjacent concourse and circulation.

Future adaptation and fitout of the former cafeteria space would in preference have regard for this position on the public circulation sequence and retain or reinforce the key architectural principles of that sequence and the original cafeteria amenity, in line with the *1 Spring Street Design Principles*.

6.5.2 Conference centre (Level 2)

Valued attributes

- Architectural expression as a major amenity within the development
- Curvilinear partition walls to circulation corridors, including curved doors
- Curvilinear glass wall partition providing transparency to adjacent concourse
- Central circular lightwell
- Low-intensity lighting (fixture style and pattern)

Opportunities for change

Recent usage of the conference centre and theatrette has been limited. A requirement to contemplate change to the form, functional use and relationships of the conference centre, theatrette and the adjoining public concourse can be anticipated in future; such change may be acceptable provided that it adopts a solution respectful of the *1 Spring Street Design Principles*.

In preference, the Level 2 Conference Centre would be maintained as a common amenity space in line with its original architectural treatment. However, it is also foreseeable that the space could be adapted as a tenant offices without an undue impact to the aesthetic qualities of the place, provided that key aspects of the architectural treatment were to be retained. The sensitivity of the transparent interface with the concourse will be a key detail in any future adaptation.

More minor changes to the functional programme and layout of the conference centre have the potential to be accommodated, provided the valued attributes of the original space are retained or rearticulated in a new form consistent with the original treatment as an expression of the *1 Spring Street Design Principles*.

6.5.3 Theatrette

Valued attributes

- Curviform ceiling
- Use of primary colours
- Curved external partition wall to the conference centre

Opportunities for change

Although the theatrette has a distinctive internal design, including curviform timber ceiling, it bears only a modest relationship to the 1 Spring Street Statement of Design Principles and to the identified significance of the place. In a limited way, the theatrette contributes to an understanding of 1 Spring Street as a fine example of a later modernist office tower. At the same time, the theatrette is clearly constrained in its footprint, layout and infrastructure.

The theatrette is understood to be under-used and would be anticipated to have issues with respect to code and DDA compliance, as well as functional and technological fit for purpose. The existing fitout of the projection booth is suggestive that the theatrette has not been used in recent years for formal

presentations requiring multimedia projection or other contemporary technical support. In the context of the building's current state government occupancy, there may be a preference to use more modern theatre fitouts at Treasury Place or other facilities for major presentations, media availabilities and trainings.

Modernisation of the theatrette is not known to have been previously explored. To restore the facility to a position of regular use justifying ongoing capital maintenance and providing an economical use, it is likely that a substantial reconstruction (including structural adaptations) would be required. Should upgrades to the theatrette be planned, these should have regard for the policies in Chapter 5.

Alternatively, given the theatrette's limited existing use and the anticipated complexity of a modernisation programme, and similar to the former cafeteria, it may be determined that the facility is surplus to contemporary requirements. If this is found to be the case, adaptation of this area associated with ongoing use of the conference centre area might reasonably be contemplated, provided that the space's heritage values are appropriately managed.

6.5.4 Levels 27 and 28 (former Shell executive amenities)

Valued attributes

- Material expression of the service core (refer 6.4.2)
- Access to Level 27 and 28 roof plazas
- Bespoke sky garden at Level 28
- Internal curviform staircase

Opportunities for change

As originally designed by HSA, Levels 27 and 28 were intended to serve as an executive suite bringing together Shell's senior management team offices along with executive board room and dining facilities, and exploiting both the privileged views from the top of the tower, as well as the roof gardens created by the terraced arrangement of these upper levels.

However, Shell determined that this arrangement was inconsistent with their corporate culture, and the fitout was redesigned to accommodate a strategy team on Level 27 in addition to the Shell Chairman's office, allowing executives to reside with their divisions. Despite this change, other aspects of the original arrangement were delivered, including an executive reception at Level 27 and a striking, curved internal stair which linked the two levels (a Seidler signature, after European modernist precedents). Lift lobbies on Levels 27 and 28 are clad in travertine, as are the expressed walls of the service core, reflecting both the executive intention of these levels and the entablature of the external façade (refer 6.4.2 for a discussion of the Levels 27 and 28 service core).

Following Shell's departure from the building, the two levels were converted to separate tenancies, with much of the original partitioning and finishes removed and the curved stair walled in at Level 27 (it is accessible from Level 28, with the lower landing used as a storage area). A bespoke garden treatment to the sky garden on the east elevation of Level 28 has also been retained. Other limited evidence of the original treatment is present at Level 27 in the form of a curved partition wall at the west end of the floor, adjacent to the exit to the roof garden, and signs of the former partition arrangement left in the false ceiling.

With the exception of the material treatments of the service core and external garden areas, the integrity of the interiors of the former Shell executive levels to the original Seidler-designed fit-out must be considered to be low. In consideration of a conservation approach that prioritises maintenance of the principles and legibility of the building's holistic design, the restoration of useful tenant access to the

external roof plazas at these levels is identified as a priority over the retention of fragmentary fabric from the Shell fit-out.

All else being equal, the reinstatement of a tenant use of Levels 27 and 28 as two linked levels would be preferred in order to make best use of their original arrangement and to support conservation and use of the internal stair. However, where a viable path to reuse of the two levels as a conjoined space cannot be achieved, the limited heritage value of retaining the internal stair and other surviving internal fitout details of the Shell executive amenities (the service core treatment notwithstanding) should be balanced against the conservation objectives of achieving an ongoing fit-for-purpose and an economical use of these two tower levels, including a long-term priority of reinstating compliant use of the external roof landscapes.

6.6 Roof levels

6.6.1 Level 3 garden plaza

Valued attributes

- Landscaped space serving as setback / 'landing' to the tower's north elevation
- High quality material resolution consistent with material systems throughout the place

Opportunities for change

The Level 3 garden plaza provides a landscaped rooftop space consistent with Seidler's total planning of the site and with the landscaped areas established on the tower roofs and within the ground level plazas. This space also forms the north 'landing' of the tower above the extended Level 2 podium building (with the rest of the tower's landing along Throssell Lane essentially blanked), and in concept was intended to be an inhabitable landscaped setback to the tower.

As with the other landscaped areas, the layout of the Level 3 roof garden adopts an arrangement of curved planting beds and structural components that serve to balance the space and create baffles sequencing movement through it. In this sense it is also superficially similar to the spatial strategies employed in the underlying concourse. However, unlike that main circulation sequence through the place, the Level 3 plaza doesn't 'go' anywhere: it has not been well-connected to the building's public or controlled access areas, with only a secured fire stair providing access to the north plaza. This limits the utility of the Level 3 garden; it is disconnected from the valued main circulation sequence and has lacked a viable amenity use supporting its ongoing maintenance and conservation.

In the 2019-2020 refurbishment works, a new door for tenant access was created in the adaptation of the tower's Level 3 interior, and the landscape was modified to be provide trafficable access to this door. Although a positive step, the extent to which the space will prove to be utilised by the tenant in future has yet to be determined.

As with the north plaza adjoining Flinders Lane, functional improvements to activate the roof garden at Level 3 could reasonably be contemplated in future, including the accessibility of the interface between the ground level and roof area, and furnishings and amenities appropriate to future contemplated uses.

The form of the garden responds to the surrounding structure (tower, screen walls, extruded theatrette volume). Where change to adjacent components is contemplated, it would be appropriate to reconfigure the garden landscape to address that changed context (as has been done successfully with the new door).

6.6.2 Levels 27 and 28 roof gardens

Valued attributes

- Terraced arrangement of levels
- Garden plazas at Levels 27 and 28, including porphyry paving and landscaped planting beds consistent with treatment of plazas at ground and Level 3
- Granite cladding to balustrades and adjoining core walls at Levels 27 and 28, consistent with treatments elsewhere in the development

Opportunities for change

Opportunities for change in the arrangement and use of the trafficable tower roof levels are limited; the stepped arrangement of the upper levels and the apportionment of landscaped roof spaces was an intrinsic component of Seidler's design solution.

The roof plazas are designed to accommodate deployment of the Building Maintenance Unit (BMU) to all sides of the tower, by consolidating landscaping in a chain of central island beds and leaving the perimeters clear for BMU movements. The jib crane on the roof of core is used to move the BMU between central landing positions on each level, from which it can be driven to the balustrade edge and then deployed down the external track system in the tower's external precast columns. This manual process of deployment does create opportunities for damage to occur to the balustrade cladding and other surfaces exposed to the BMU movements, but was necessary to avoid extensive track infrastructure, allowing the use of the roofs as garden spaces.

The roof plazas are currently closed to tenant access due to compliance issues. A solution that addresses those issues and restores the useability of these plazas (in whole or part) is encouraged.

The planting of the roof garden beds, which has been restored to consist solely of Indian Hawthorn, is an appropriate selection given the conditions, however the plant selection is not integral to the significance of these spaces and other treatments could reasonably be considered in future, particularly in the context of a restoration of tenant access.

6.6.3 Mechanical roofs

Valued attributes

- Terraced arrangement of levels
- Intentional lack of spire / other vertical identifier
- Balustrading contributes to tower's monumental presentation, limiting visibility of plant from ground level

Opportunities for change

Mechanical systems can be updated as required. There is a need to maintain state of good repair and fit for purpose of rooftop systems. Operational readiness of the building maintenance unit and jib crane is particularly important in maintaining an active regimen of cleaning and inspection on the tower exterior.

Where an alteration to the format of rooftop equipment or the introduction of new plant is required, the potential impact on the presentation of tower from nearby and distant views should be reviewed. Change to the stepped profile and overall presentation of the tower as a result of rooftop plant should be avoided.

Issues with rooftop waterproofing and the structural condition of roof slabs and balustrades should be fully understood and managed through ongoing monitoring and proactive replacement to avoid damage to underlying elements of the tower.

6.7 Office fitouts

Valued attributes

- Internal granite window upstands to all glazing, matching materiality of tower exterior
- Custom dropped ceiling finishes reflect the tower plan and structure

Opportunities for change

Broad opportunity and exemptions for change to internal layouts, partitioning, finishes with the clear-span tower.

Common elements of the tower interiors, including the granite window upstands and the ceilings should be retained and conserved in a consistent fashion on all levels. Common elements of the service core, including lift lobbies and amenities should also be managed to maintain a consistent internal environment, and with reference to the discussions at section 6.4.

6.8 Art works

6.8.1 'Shell Mace'

Valued attributes

- Large-scale artwork integral to the Spring Street plaza
- In its exploration of curvilinear geometries, the artwork is in direct conversation with the 1 Spring Street design principles

Opportunities for change

There is little scope for change involving the Shell Mace sculpture. It is intentionally sited to be the centrepiece of the Spring Street plaza, and to interpret Seidler's geometric preoccupations and design principles as embedded in the tower itself.

Although as a freestanding sculpture the piece could physically be relocated to an alternative site, contextually there are few artworks more integral to the presentation of a building in Victoria than 'Shell Mace' and no site more suitable to the work than the Spring Street plaza. It should be maintained in situ, and the plaza should be managed to minimise competing elements.

6.8.2 'Bathers and Pulpit Rock'

Valued attributes

- Large-scale artwork integral to the principal lobby to the tower
- Visual composition complements material treatment of the Spring Street lobby

Opportunities for change

'Bathers and Pulpit Rock' is a valued large-scale mural by Victorian painter Arthur Boyd. The work has a high degree of significance.

From the perspective of the significance of 1 Spring Street as a heritage place, the value of the Arthur Boyd mural must be understood in a somewhat more nuanced way. Unlike the sculpture in the Spring Street plaza, the artwork is not one that is in geometric conversation with Seidler's design principles. It is a reproduction of an existing Boyd painting, and is a study of human conflict in its depiction of a group of swimmers against the backdrop of a landscape near Boyd's residence along the Shoalhaven River in New South Wales.

The mural was selected by Shell Australia's art committee over the preferences of Harry Seidler, who had lobbied unsuccessfully for the committee to consider his preferred Australian artist in its

competition for the commission.³¹ Despite this, it is evident that the Boyd work and Seidler's design for the internal finishes of the Spring Street lobby are selected to complement each other, with the colour of the landscape closely matching the travertine cladding of the core wall behind it. The contrasting red and blue colours of the bathers and the sky within the work also appear to rhyme with Seidler's use of primary colours in the interior design for the major amenities on Levels 1 and 2.

In addition to complementing the materiality of the lobby, although the mural could in theory be demounted and relocated, it is integral to the space. A remounting of the piece at another location appropriate to the work's shape and scale is unlikely. The Boyd mural should be retained and conserved in situ.

6.9 Furnishings

Valued attributes

- Reproduction furnishings by European modernists like Le Corbusier and Marcel Breuer, selected and imported by Harry Seidler to furnish 1 Spring Street's major internal circulation and corporate amenity spaces

Opportunities for change

Currently in storage, the original furnishing suite would desirably be reinstated to active use within the place. As moveable furnishings, these chairs (and tables, if these have been retained) can be relocated as required to meet contemporary use patterns in the lobby, concourses and amenity areas, there is no strict requirement that they be located to match the layout at the building's opening.

Where replacement or supplementing of the original furnishings is required, models should be selected which are consistent with the original modernist selections.

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APPENDIX A

HERITAGE CITATION

A.1 Victorian Heritage Database report, 1 Spring Street (November 2020)

Victorian Heritage Database Report

Report generated 09/11/20



1 SPRING STREET (SHELL HOUSE)



1 SPRING STREET



Aerial view of Shell House



Views showing interfaces with adjacent Spring St building and Flinders St building



Views showing interfaces with adjacent Spring St building and Flinders St building



Main external plaza at corner of Spring and Flinders Streets



?Shell Mace? sculpture in main external plaza



Building pier in main external plaza



North facade of Shell House from Flinders Lane



External plaza from main Spring Street foyer



Main Spring Street foyer



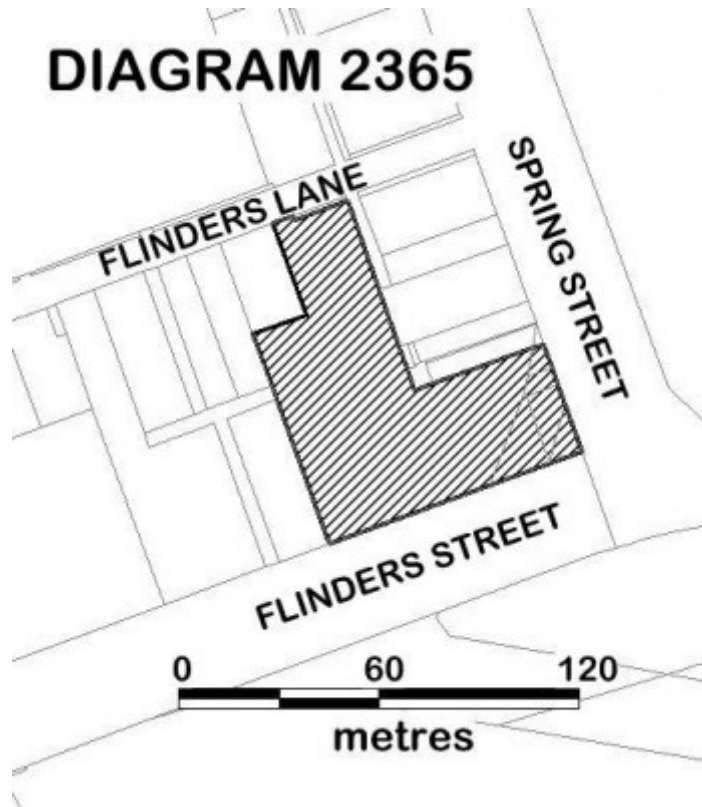
Mural by Arthur Boyd in main Spring Street foyer



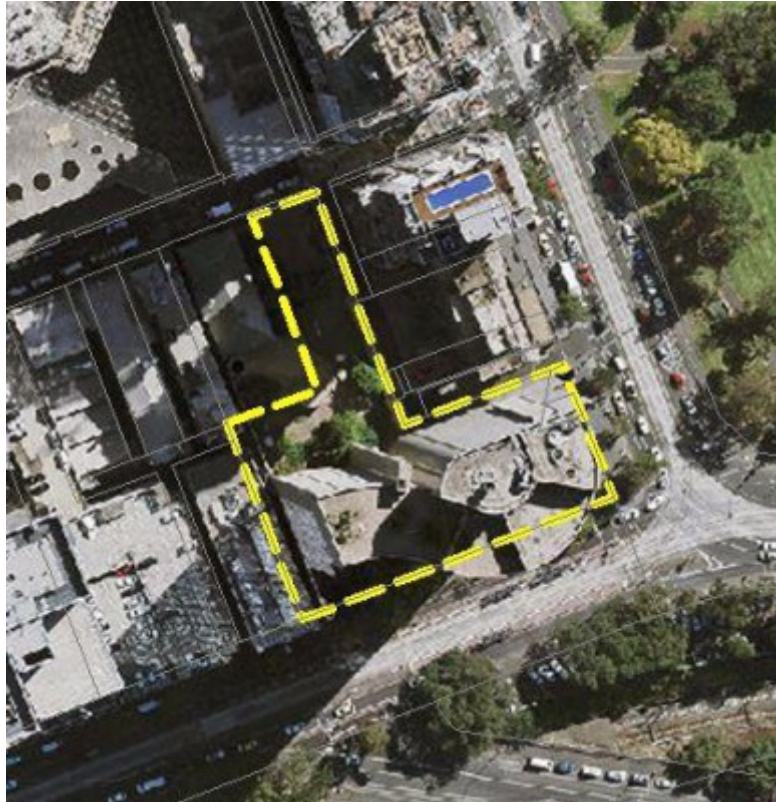
Main Spring Street foyer from escalator



Aerial view of Shell House



1 SPRING STREET EXTENT DIAGRAM 2365



Aerial photograph showing extent of registration

Location

1 SPRING STREET MELBOURNE, MELBOURNE CITY

Municipality

MELBOURNE CITY

Level of significance

Registered

Victorian Heritage Register (VHR) Number

H2365

Heritage Overlay Numbers

HO1235

VHR Registration

June 29, 2017

Heritage Listing

Victorian Heritage Register

Statement of Significance

Last updated on -

What is significant?

1 Spring Street, Melbourne comprising an office tower and northern podium, main foyer with Arthur Boyd mural 'Bathers and Pulpit Rock' and external plazas including a large external plaza at the Spring Street corner containing the Charles O Perry sculpture 'Shell Mace'. The building was originally known as Shell House, and is referred to as such below.

History Summary

Shell House was the third headquarters building erected for the Shell Company of Australia Ltd in Melbourne. Constructed in 1985-89, the building replaced earlier headquarters constructed in 1933 and 1958 and was occupied by Shell until 2003-2004. The company commissioned the highly regarded commercial architect and leading Australian modernist, Harry Seidler, to design Shell House. Seidler was trained by Modernist architects in the United States before arriving in Australia in 1948 and throughout his career his work continued to display the ideals of this movement. This included the use of basic geometric shapes, sculptural and simple form, visual expression of structure and generous civic spaces. Seidler continued to explore skyscraper design from the 1960s to the 1990s, producing a series of office buildings in Australia and overseas. Shell House is the only example of these built in Victoria. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year.

Description Summary

Located on a sloping L-shaped site at the south-eastern corner of the Melbourne city grid, Shell House is a late twentieth century International style office tower with side podium, basement carpark and external plazas. The building is a concrete structure with granite-faced lower facades and a repetitive floor construction system of clear span beams of equal length. With an interest in geometry, simplicity of form and clear expression of structure, Harry Seidler designed the building using two counterpoint curved sections to maximise views to the south and east, to accommodate existing underground railway tunnels and to present a commanding entry point to the city. The core of the building, containing lifts and amenities, is located on the off-view north side and the office floors wrap around this core.

The building integrates dramatic level changes for public access from the south, south east and north through a central control point located in the main Spring Street foyer. This foyer is accessed via stairs from Flinders Street or directly from the primary external entry plaza at the corner of Flinders and Spring Streets. The main entry plaza contains a dominant structural and sculptural building pier and a specially commissioned sculpture, 'Shell Mace' by American sculptor and architect, Charles O Perry (1989). The foyer has soaring ceilings, with a mural, 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and sets of escalators which lead to the mezzanine and conference centre level. The conference centre provides access to meeting rooms arranged around a circular light well, an auditorium and a narrow secondary pedestrian plaza entry from Flinders Lane. The mezzanine level provides access to a former cafeteria space, with built in seating arranged around the base of the light well, a servery and adjoining commercial kitchen.

The office tower uses a repetitive floor construction system of clear span beams of equal length, resulting in a uniform 15 metre wide column-free space from the services core to the external windows. This, along with the concealment of computer cabling and electrical wiring under a 250 mm access floor, creates an interior aesthetic which is open, light and spacious. All office floors have expansive views to the south and east of the city. The top

two floors of the office tower contain an executive suite with external terrace garden, garden court and spiral granite staircase between levels. A variety of quality finishes have been used throughout the building for paving, floor and wall cladding, including Italian granite and travertine, and much of this has been retained.

Some changes have been made to the office floor configurations and fittings, including the executive suite.

This site is part of the traditional land of the people of the Kulin Nation.

How is it significant?

Shell House is of architectural and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Why is it significant?

Shell House is significant at the State level for the following reasons:

Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of the style's most accomplished proponents, the renowned Australian architect, Harry Seidler. Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally.

Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. Shell House is of architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture. [Criterion D]

Shell House is aesthetically significant for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance.

The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks which complement the architecture and were selected by Seidler for the building. Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and the external plaza sculpture 'Shell Mace' by Charles O Perry (1989). [Criterion E]

The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally.

Permit Exemptions

It should be noted that Permit Exemptions can be granted at the time of registration (under s.42(4) of the Heritage Act). Permit Exemptions can also be applied for and granted after registration (under s.66 of the Heritage Act)

General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously

hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

General Condition 3

All works should ideally be informed by a Conservation Management Plan prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained.

General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

General Condition 5

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

Specific Permit Exemptions:

Exterior

- .Repairs and maintenance which replaces like with like.
- .Removal, replacement, repair or installation of building and fire services in a manner that does not affect the cultural heritage significance of the place.
- .Repair or replacement of water proofing in a manner that does not affect the cultural heritage significance of the place.
- .Maintenance of plazas, walls, garden beds and other landscape elements.
- .Repair or replacement of existing glass including glass walling, windows and doors (revolving, fixed and hinged).

Interior

- .Painting of previously painted walls and ceilings.
- .Installation, removal or replacement of carpets and/or flexible floor coverings.
- .Demolition or removal of partition walls, suspended ceilings, screens, doors, built-in cupboards, computer and office fitout and equipment and the like.
- .Refurbishment of existing bathrooms, toilets and kitchens including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall tiling and floor coverings and the like.
- .Removal of concrete slabs in wet areas provided there is no damage to or alteration of original structure or fabric.
- .Installation, removal or replacement of all information technology, communication, security and cleaning infrastructure and equipment, including electric clocks, public address and speaker systems, detectors, alarms, lights, emergency lights, exit signs and the like.
- .Installation, removal, repair or replacement of building and fire services in a manner that does not affect the cultural heritage significance of the place.
- .Repair or replacement of lifts and escalators.
- .Installation, removal or replacement of way-finding signage and signage relating to building security and the identification of tenants. Installation of new signage must be readily reversible without damage to original fabric of significance.
- .The installation and relocation of lightweight partitioning to allow for meetings rooms, offices, staff kitchenettes and the like.
- .All works in the basement excluding works to the internal structure required to support the building.

Theme

6. Building towns cities and the garden state 9. Shaping cultural and creative life

Construction dates	1985,
Architect/Designer	Seidler, Harry and Associates,
Heritage Act Categories	Registered place,
Other Names	SHELL HOUSE,

Hermes Number 197961

Property Number

History

HISTORY

History of the Shell Company

Shell Australia Pty Ltd is the Australian subsidiary of the petroleum corporation, Royal Dutch Shell. In 1901 the Shell tanker *Turbo* sailed into Port Philip with the first cargo of bulk kerosene ever to reach Australia. In 1916 Shell commenced the bulk delivery of fuel to motor garages, and by 1933 it had established storage and distribution terminals as well as oil refineries. In this year the first headquarters for the Shell Company in Australia were constructed in Melbourne. Becoming known as 'Former Shell Corner' (demolished 1991), this building, designed by A & K Henderson, was located at 163-69 William Street.

An increase in the numbers of motor vehicles in Victoria in the 1950s and 1960s resulted in the construction of a network of service stations across the state. A range of associated infrastructure was also established, particularly in Geelong. In response to an increase in oil exploration in the 1960s, the 'New Shell Corner' headquarters building was constructed in 1958 at the corner of William and Bourke Streets. This 17 storey office tower was designed by Melbourne architects Buchan Laird and Buchan in association with American high rise office building specialist architects, Skidmore, Owings and Merrill. Using curtain wall construction, this innovative building was totally sealed with high pressure air-conditioning and automatic temperature control.

'New Shell Corner' was demolished in 1990, after the construction of the replacement headquarters at 1 Spring Street, Melbourne in 1985-89 which became known as 'Shell House'. The aspirational nature of the new building at this time was reflected in the appointment of notable architect, Harry Seidler, for the design. At the time he was a highly regarded commercial architect and leading Australian Modernist.

In 2014 Shell sold a large part of its business in Australia, including the Geelong refinery and 870 retail sites. The remaining Australian activities comprised exploration and onshore coal seam gas. As a result the head office was moved from Melbourne to Perth, Western Australia.

Modernism

After World War II a radical and uncompromising modern architecture, which became known as the 'International style' - a term coined in 1932 - was gaining acceptance in Europe, Britain and the United States. Also known as 'International Modern' or 'Modernism' it became the single most important philosophy of architecture and design of the twentieth century. The typical characteristics of architectural Modernism include asymmetrical compositions, the use of rectilinear, cubic or cylindrical shapes, flat roofs, the use of reinforced concrete, surfaces devoid of applied ornamentation, metal and glass frameworks resulting in large windows, and open interior spaces. The style was especially suited to skyscraper architecture, where its sleek look, absence of decoration and use of steel and glass, became synonymous with corporate modernism during the period 1955-70. It also became the dominant style of twentieth century architecture for institutional and commercial buildings.

Modernism began to appear in Australia from about 1950, particularly in domestic architecture and included the early work of Harry Seidler, such as the Rose Seidler House, Turramurra of 1948-49. Later in the decade the influence of modernism became apparent in commercial and institutional architecture, and the first curtain-walled office buildings embraced new technology and new materials. These modern buildings, such as ICI House, East Melbourne by Bates Smart & McCutcheon (1955-58, VHR H786) were distinguished by their extensive use of steel, reinforced concrete and glass; their sleek, glossy appearance and their uninterrupted surfaces. Large corporations embraced this modernism which produced cubiform shaped buildings with frames of steel and reinforced concrete, and clad with glass curtain walls.

From the early 1960s the slick glass curtain walled buildings of the 1950s lost favour, largely due to the inappropriateness of the sheer wall to the Australian climate. In the 1960s and 1970s concrete became the favoured material and the skeletal appearance of 1950s buildings was replaced with a more solid, modelled and

textural form. This can be seen in a number of city office buildings which were built in the 1960s and early 1970s, including the Victorian State Offices (1962-68, VHR H1526), Former BHP House (1969-72, VHR H1699) and Eagle House (1970-1-71, VHR H1807).

Harry Seidler was Australia's best known practitioner in the modernist style. He continued to produce a steady stream of uniformly high quality work from the 1950s through to the 1990s.

The Architect - Harry Seidler

The architect of Shell House, Viennese-born Harry Seidler (1923-2006) immigrated to Australia in 1948, aged 25 years. He was educated in the United States by German refugees from the Bauhaus, Walter Gropius and Marcel Breuer, at the Harvard School of Design, studied under another Bauhaus master, Joseph Albers, worked as chief assistant to Breuer in New York from 1946-48 and spent time with Oscar Niemeyer in Brazil before his arrival in Australia.

Seidler's Australian designs of the 1950s were influenced by the work of Gropius and Breuer. His first commission in Sydney, a house for his mother Rose Seidler at Turramurra (1948-50), was revolutionary in both form and plan, and gained him great notoriety. His interest in geometry and technology was already evident in his early designs. The practice that he established became Harry Seidler & Associates in 1963 and this architectural firm continues to practise under this name.

Seidler continued to design houses throughout his career despite his firm becoming a large mixed practice. By the 1960s his practice had broadened to include large residential and commercial projects and Seidler-designed skyscrapers shaped Australian cities for the next 40 years. He made a large contribution to Australian architecture by continuously exploring skyscraper design. This began in Sydney with his first large scale commission, Australia Square (1961-67) which was a 50-storey cylindrical tower complex set in a large plaza. This provided the city centre with a sunny, sheltered public square. This influential and major civic development established Seidler as a major civic architect and served as a model for Seidler's many urban towers.

Variations of this building, with its central service and lift tower, followed based on a range of basic shapes. In almost all cases basic geometric shapes account for both tower and core; sometimes echoing and other times contrasting shapes. Examples include the MLC Centre, Sydney (1978) with an overall polygonal shape with alternating wide and narrow face; Riverside Centre, Brisbane (1984), a triangle with rounded corners and QV1 Tower, Perth (1992), a fan-shaped arc bowed as a convex curve and tangent to a small segment of the arch for a service core. Further elaboration occurred with the office floors assuming independence from the core such as at Grosvenor Place, Sydney (1988) where two offset arcs were bowed in opposite directions with the core occupying the space in between; and at Shell House, Melbourne (1985-89) where a freeform service core was used to present a curved face, off which the office floor unfurled like a flag, to specifically accommodate the elongated site and the views in one direction.

The majority of Seidler's towers were constructed in reinforced concrete and the shapes he used lent themselves to easy forming. The structure was always logical but a sculptural and monumental modernism was created as Seidler increasingly explored the plasticity of curvilinear form. For example the projecting supports at the MLC Towers acted as curved buttresses at the ground and twisted as they rose to become a tapered column. Seidler was also aware of the inappropriateness of unprotected glass walls in the Australia climate and used external sun control to exclude excessive solar penetration.

Seidler also designed buildings overseas including the Australian Embassy in Paris (1973), the Hong Kong Club and Office Building (1981) and a large scale housing project in Vienna (1988). Seidler's career demonstrated a life-long commitment to the ideals, and many themes, of Modernism but his work also showed an increasing structural, sculptural and geometric innovation.

Throughout his career, Harry Seidler was also a writer, photographer, teacher and a supporter of the arts. He was an outspoken advocate of the architectural profession and was recognised both nationally and internationally for his work. Seidler's contributions were acknowledged through many honours and awards, including:

- Honorary Fellow of the American Institute of Architects (1966)
- Royal Australian Institute of Architects Gold Medal (1976)
- Companion of the Order of Australia (1987)
- Gold Medal City of Vienna (1990)

- Officer of the Order of the British Empire (1992)
- Gold Medal of the Royal Institute of British Architects (1996)
- Austrian Badge of Honour for Science and Art (1996)

Noted architectural critic Jennifer Taylor concludes in her entry 'Harry Seidler' in *The Encyclopedia of Australian Architecture*:

Harry Seidler was one of the major talents in Australian architectural history. He was a leading figure throughout his career, and the first architect in Australia to fully comprehend the lessons handed down from the Bauhaus, of which he remained a steadfast exponent. Seidler never wavered in the pursuit of excellence and he left his mark on Australian architecture in terms of culture, ethics and performance. He died in 2006 having designed some 180 buildings in Australia. These included houses, apartment blocks, office buildings and industrial structures.

Seidler made a strong and influential contribution to architecture in Australia, particularly through his continual exploration of skyscraper design. Seidler is considered to be one of the major talents in Australian architectural history and a leading figure in Australian architecture throughout his long career from the late 1940s until his death in 2006. His contribution has been acknowledged by the receipt of a number of awards for his work. Shell House remains highly intact to clearly indicate the association between the architect and the place. *The Original Design of Shell House*

Shell House office tower, opened in April 1989, was constructed on a site at the south-eastern corner of the Melbourne city grid. This site had railway tunnels running underneath the corner of the site and had outlooks to the south across rail yards and east down Wellington Parade. Views to the north were restricted and the west orientation was climatically undesirable. These site characteristics formed the basis for the design of Shell House by Harry Seidler. In addition to these geographic conditions, the design was driven by Seidler's commitment to the aesthetics of Modernism; in particular the minimalism of essential geometric structure and the expression of structure.

Seidler's resulting design was composed of two counterpoint curved sections. The creation of the main curvilinear, organic south-eastern facade maximised views over the rail yards to Port Phillip Bay to the south, and to the Treasury Gardens and distant eastern vistas. It optimised outlooks for the office space and created a commanding entry point to the city. The core of the building, containing lifts and amenities was placed on the off-view north side. The office floors wrapped around the core of the building and maximised the length of building facing toward the full sweep of the panoramic view. The building was designed to not exceed the heights of adjoining buildings to the west and to the north where the north wall is stepped back at Spring Street.

Harry Seidler's design concept for the building was conceived very quickly and developed into a complex and sophisticated design. It combined a difficult location with an ongoing commitment to the Modernist ideals that dominated his work. These ideals included geometry, simplicity of form without unnecessary adornment, sculptural form, visual expression of structure and generous civic spaces. The latter included the controversial setting of the building back from the street edge, defying City of Melbourne policy for active street frontage. As a result public plazas were provided at the main corner entrance at the corner of Flinders and Spring Streets, in Flinders Lane and on Flinders Street.

The design for the L-shaped site incorporated a tall office tower and a side podium. The latter provided secondary pedestrian entry to the building from Flinders Lane and contained facilities such as a theatre for two hundred people, a cafeteria for three hundred people and eleven conference rooms of varying size. These spaces were connected to the main foyer by escalators and both the cafeteria and the conference rooms were placed around a fountain court. Security screening in the Spring Street foyer was designed to protect the upper floors of the tower which were reached by two six-car lift banks. Executive suites and meeting rooms were positioned on the top floors of the building, opening onto landscaped roof gardens.

Despite the curved plan form, a repetitive floor construction system of clear span beams of equal length created a uniform 15 metre wide column-free depth from core to glass. Thermal efficiency and low operating costs were important design considerations with external sun control and anti-glare aluminium blades placed on the north and south facades as part of the design. The open south east facade was flanked by sheer walls to the west and north, blocking the harsh sun. The building included energy efficient daylight sensors that monitored the sunlight and motion detectors to activate office lights. Each floor was equipped with an access floor to a height of 250 mm containing all the computer cabling and electrical wiring. It was also designed with the most extensive access control in Melbourne at the time, with card key access to floors. These design features relating to energy efficiency, security and services were innovative for their time.

External areas included a main entry plaza from the corner of Spring and Flinders Streets, and plazas facing Flinders Street and Flinders Lane. The main entry plaza at Spring Street is an open space with a structural and sculptural tapered pier which stands proud of the foyer glazing behind. This pier takes the load of three columns in a structurally expressive way.

Typical of Seidler's buildings, a large scale modern artwork was incorporated in the main entry plaza of Shell House. 'Shell Mace' is a 8.5 metre high aluminium work designed specifically for Shell House in 1989 by American sculptor and architect Charles Perry who had studied under Bauhaus architect Joseph Albers in the 1950s. Perry created over 100 major commissions throughout the world, drawing inspiration from the geometry of natural forms.

The Spring Street foyer was designed with soaring ceilings, banked escalators and a crowning mural by Arthur Boyd. This mural is entitled *Bathers and Pulpit Rock* (1988) and is a work of vitreous enamel on steel, 3.8 x 100 metres, based on a painting of the same name (1984-85) held by the Queensland Art Gallery, Brisbane. The mural is based on themes of metamorphosis with humans and beasts changing from one state to another.

In addition to the sculpture and mural, a number of art works once adorned the building. These included a wall sculpture by Hilaire Mais, weavings by Jenny Turner, paintings by John Firth-Smith, David Aspen, Jenny Watson, Mandy Martin and John Beard. These moveable art works belonged to Shell and were removed from Shell House when the company moved to Perth.

The design of Shell House received both positive and negative criticism from architects, planners and the Melbourne City Council as reported in the *Canberra Times*, 26 January 1986. Some felt the S-shape design was inappropriate for a corner building, particularly a prominent site in a city which essentially followed a grid pattern and is regular in its design. The council was concerned about the effect the building would have on pedestrians with proposed plazas described as wind traps. They voiced their preference for buildings placed up to the street frontage and preferred shops at pavement level for visual interest and pedestrian protection. Melbourne architects such as Norman Day and John Denton generally supported the design, stating that it was superior to many recent Melbourne towers.

Shell House won the Royal Australian Institute of Architects Victoria Merit Award (commercial category) in 1991 and the National RIAA Award in the same year. It was the dual winner of the 1989 Building Owners and Managers Association award for design and the American Society of Heating, Refrigerating, and air conditioning Engineers and Association of Consulting Engineers of Australia awards for mechanical design.

KEY REFERENCES USED TO PREPARE ASSESSMENT

HLCD Pty Ltd. 'Shell Headquarters Heritage Assessment Report'. October 2015

K Frampton & P Drew. *Harry Seidler. Four Decades of Architecture*. London 1992

P Goad. *Melbourne Architecture*. Sydney 1999

J Taylor. *Australian Architecture since 1960*. Sydney 1986

J Taylor in P Goad & J Willis. *The Encyclopedia of Australian Architecture*. Melbourne 2012

R Apperley et al. *A Pictorial Guide to Identifying Australian Architecture*. Sydney 1989

Plaque Citation

Shell House is a significant example of a late modernist office building designed by internationally renowned architect Harry Seidler. Completed in 1989, this award winning building demonstrates a curvilinear sculptural form

and generous civic spaces.

Assessment Against Criteria

Criterion

Shell House is of architectural and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Why is it significant?

Shell House is significant at the State level for the following reasons:

Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of the style's most accomplished proponents, the renowned Australian architect, Harry Seidler. Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally.

Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. Shell House is of architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture. [

Criterion D]

Shell House is aesthetically significant for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance.

The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks which complement the architecture and were selected by Seidler for the building. Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and the external plaza sculpture 'Shell Mace' by Charles O Perry (1989). [

Criterion E]

The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally.

Extent of Registration

NOTICE OF REGISTRATION

As Executive Director for the purpose of the **Heritage Act 1995**, I give notice under section 46 that the Victorian Heritage Register is amended by including the following place in the Heritage Register:

Number: H2365
Category: Heritage Place
Place: 1 Spring Street (Formerly Shell House)
Location: 1 Spring Street, Melbourne
Melbourne City

All of the place shown hatched on Diagram 2365 encompassing part of Lot 1 on Title Plan 800196 and all of Lot 1 on Title Plan 841342 (but not E-8).

Dated 29 June 2017
TIM SMITH
Executive Director

[Victoria Government Gazette G 26 29 June 2017 1389]

This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.

For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>

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